

CINEMA GRAPHICS

Upper and Lower Case

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USIC

The Changing Face of Type

ITC Fonts are now available in individual weights for just \$29 in Type 1 format for either the Mac or PC. New ITC typeface releases are immediately available directly from ITC distributors, and each face contains many of the features that have distinguished ITC as an innovator in the type industry: high-quality outlines, superior hinting, precise kerning, and, as always, small caps, oldstyle figures and additional characters at no extra cost.

In addition, ITC offers a wide range of TrueType GX fonts compatible with Apple's QuickDraw GX software. These "smart fonts" can contain hundreds of characters including rare ligatures, alternate characters, small caps and much, much more—all in one font!

Our latest release of typefaces featured in this issue of *U&Lc* includes ITC Humana, a charismatic and versatile typeface family with an unusual array of variations. In all, the family offers 15 weights and styles that give designers lots of flexibility. In addition, there are two new sets of embellishments: ITC Bodoni Ornaments and ITC Bodoni Seventy-Two Book Italic and Bold Italic Swashes. Fanciful and elegant, the ornament collection can be used to accent many typefaces while the sophisticated swashes were designed specifically as complements to ITC Bodoni Italic Seventy-Two.

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ITC BODONI ORNAMENTS™ \$49



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ITC Studio Script® GX

(in preview)

ATypI 95 Barcelona

THE ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE Congress in Barcelona this September was a memorable event for many reasons. This was a gathering of nearly 400 type aficionados from 22 countries, and the informal discussions and spontaneous interchanges were as relevant as the planned program. The main part of the conference was a series of formal presentations on the theme, "Into the Type Net." There was also TypeLab, a less formal, but activity-packed forum for hands-on demonstrations, lectures, seminars, and the production of the *TypeLab Gaceta*, which documented these daily events. (Coverage of the Congress and TypeLab begins on page 56).

The attendees of ATypI, individually and collectively, confirmed that the type industry is in transition with many innovative and inventive approaches to creating, selling and marketing fonts. Type designers from all countries and of all ages passionately shared their designs, their ideas and their love of type.

For those of us attending the ATypI Congress from International Typeface Corporation, the most thrilling moment was on the last day when Mark Batty, ITC president and CEO, was elected as the President of ATypI by a resounding majority of its members. A long-standing member of ATypI, Batty has most recently been Vice-President of the organization and a member of the ATypI Board of Directors.

Because Batty has been deeply involved in the major transformation of the font business for the last nine years, he is uniquely qualified to lead an organization devoted exclusively to type and typography. As an international marketing expert, and as a European heading an American corporation, he can provide the global approach necessary to consolidate and expand ATypI and its membership.

ATypI is the international organization for type. It can be the primary source of information about fonts and the type industry. It can educate on type history, typography and design, and font piracy. It can be the forum for discussions linking the type designers, vendors and the ever-growing number of users. It can combine in its yearly Congress the structure of a formal program with the energy, enthusiasm and hands-on experience of TypeLab. It can attract new members and create new audiences for type.

For this we look to Mark Batty to effectively lead ATypI and realize its goals.

MARGARET RICHARDSON

For information on ATypI or to contact Mark Batty call: (212) 371-0699, fax: (212) 752-4752 or E-mail: Mbatty@aol.com or mbatty@atypi.org

Graphics and the Cinema

(our **FEATURE** presentation)

VOLUME 22, NUMBER 3, WINTER 1995

PG-4 ATYPI BARCELONA

THE ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE ELECTS A NEW PRESIDENT.

PG-6 MESSAGE FROM ITC

ITC LOOKS BACK TO THE FUTURE FOR WAYS TO MEET THE NEEDS OF THE MARKETPLACE.

PG-8 THE THINKING EYE

TOD LIPPY EXPLORES HOW A SCREENWRITER'S WORDS AND VISION BRING A FILM TO LIFE.

PG-10 THE BIG STORY

A SHORT FILM DEMONSTRATES A NEW BRAND OF CARICATURE ANIMATION. BY STEVEN HELLER.

PG-14 ITC BODONI ORNAMENTS & SWASHES

NEW EMBELLISHMENTS FOR A CLASSIC TYPEFACE.

PG-16 LIGHTS, CAMERA, ADVERTISING

TWO DESIGN FIRMS CREATE UNCOMMON FILM POSTERS. BY JOYCE RUTTER KAYE.

PG-22 LOFTY TITLES

BALSMeyer AND EVERETT CREATE TITLES AND SPECIAL EFFECTS FOR CONTEMPORARY FILMS. BY PETER HALL.

PG-26 PIXELLATED PICTURES

GENE GABLE DESCRIBES THE WAYS HOLLYWOOD DRIVES DIGITAL TECHNOLOGY AND HOW ALL THIS TRANSLATES TO THE DESKTOP.

PG-30 ITC HUMANA

TIM DONALDSON'S VERSATILE EXTENDED TYPEFACE FAMILY HAS 15 WEIGHTS AND STYLES.

PG-34 ITC FONTEK

ITC ANNOUNCES THE RELEASE OF 22 INNOVATIVE DISPLAY TYPEFACES.

PG-40 HOLLYWOOD NORTH

PRODUCTION DESIGNERS ARE ATTRACTED TO CANADA FOR STUNNING AND AFFORDABLE LOCATIONS. BY ANISTATIA MILLER AND JARED M. BROWN.

PG-44 SILVER SCREEN ON THE SMALL SCREEN

A VOYAGER CD-ROM BRINGS A FILM EXPERT'S BOOK TO LIFE. BY MARGARET RICHARDSON.

PG-46 TYPE ON THE MOVE

A SELECTION OF SCREEN GRAPHICS WINNERS FROM THE TYPE DIRECTORS CLUB.

PG-50 ITC CYRILLIC

ITC AND PARAGRAPH INTERNATIONAL PRODUCE ANOTHER COLLECTION OF CYRILLIC TRANSLATIONS BASED ON POPULAR ITC DESIGNS.

PG-56 SKETCHES OF SPAIN

AN OVERVIEW OF ATYPI 95 IN BARCELONA. BY JOYCE RUTTER KAYE & MARGARET RICHARDSON.

R THE DESIGNER

INTERNATIONAL TYPEFACE CORPORATION WOULD LIKE TO THANK RHONDA RUBINSTEIN OF R COMPANY, NEW YORK, FOR THE DESIGN OF THIS ISSUE OF *U&Ic*.

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ITC confirms its ongoing commitment to delivering design tools that honor tradition, utilize technology and provide end users with a broad range of exciting—and exacting—typographic choices.

A MESSAGE FROM ITC

Shift,
Option,

New

AT THE RECENT Seybold show in San Francisco, International Typeface Corporation proudly accepted a 1995 Impact Award given by *Publish Magazine* for innovation in the electronic publishing field. It was ITC Bodoni™ that had the distinction of being the first typeface ever to receive this prestigious award.

It is truly gratifying that the ITC Bodoni typeface family was honored among 24 products, companies and technologies that are considered to have dramatic impact on the way graphic professionals work. ITC was commended for releasing a font that challenges designers to consider final size in choosing a specific font cut, thereby returning to a traditional concept that has proven appropriate, indeed superior, for the digital era.

Recognized as a beautifully crafted font, ITC Bodoni also represents ITC's commitment to the needs of publishing professionals in all media. This award is symbolic of both the historical precedence and future direction of ITC, just as ITC Bodoni reflects the unique combination of time-honored traditions and innovative developments that form the underpinning of ITC's library.

If we look back at the original type libraries built for early typesetting equipment, the exacting standards and great care given to precise renderings stand out, but less attention was paid to the creative use of type. In current desktop publishing, the typographic tables have turned. Type foundries now creating digital type are constantly reaching for the latest type designs in an effort to reflect emerging design trends and contemporary styles. This is not to say that classic typefaces have been abandoned. On the contrary, they remain in demand, inspire variations and are even occasionally honored with an historically accurate revival. What's more, in a culture that plumbs history for inspiration as often as it predicts the next design movement, there seems to be a call for just about every typeface, from ITC Bodoni to ITC Orbon™.

There has been a veritable explosion of typographic options thanks largely to advances in the technology for creating, setting and imaging type. New tools and software have landed right in the hands of graphic designers, art directors, production specialists, as well as typeface designers, giving them direct access and direct involvement in influencing the development of type libraries.

Furthermore, these advances have telescoped the process by which type designers produce their own typefaces. Instead of using a variety of tools to get from concept to final form, these designers now frequently work entirely on a computer and create digital versions of their own typefaces.

Since ITC entered the type market 25 years ago, the company has modified how its type is designed and produced and has developed the ITC type library in tandem with these advances in technology and shifts in the market. ITC's goal was and is to be responsive to the needs of the design community as well as to work with type designers in an ongoing effort to build a comprehensive, contemporary type library.

ITC Avant Garde Gothic®, ITC Souvenir® and ITC Garamond® were among the first typefaces ITC released, and became the foundation of the ITC collection. As ITC collaborated with a wider range of designers, it released a progressively diverse collection of text faces. In the early 1990s ITC made a conscious effort to aggressively expand its type library to include trendsetting designs, as well as to introduce new type concepts such as spot fonts, ornaments and borders.

Taking the ITC library to this next level is the job of Ilene Strizver, Director of Typeface Development at ITC, who has been with the company for 18 years. Strizver started out developing type marketing materials, then became Production Manager for *U&Ic*, all the while gaining an intensive typographic education through close collaboration with Ed Benguiat, Herb Lubalin and Aaron Burns. She then turned her focus to the development of the ITC library, working with Allan Haley until she took over the department two years ago.

Strizver's fine arts background gives her a particular sensitivity to form and composition. As she directs each type design from concept to finished product, Strizver works in a collaborative process with the type designer, refining details, strengthening the construction of the letterforms, and bringing out the subtleties that distinguish each design. ITC works with a wide range of designers, not all of whom have traditional backgrounds in type design. As a result, in addition to overseeing the technical evolution of the design into a digital font, Strizver often helps designers take an initial idea and develop it into a complete type design.

Along with Strizver, Colin Brignall, formerly Type Director for Esselte Letraset, will assist to find ITC designs. Brignall, who was responsible for the management of the Fontek library at Letraset, is a designer of successful typefaces in his own right. Brignall is in essence ITC's new font scout. He is charged with discovering new type design talent and cultivating an ongoing source of new typefaces from established designers, and will focus primarily on recruiting European talent. Brignall's refined contemporary esthetics, combined with his strong historical perspective, will be invaluable to ITC in expanding its library.

As Brignall recently remarked, "We are fortunate to be well connected to exceptional letter designers and graphic designers around the world. Thanks to the input from these individuals, we can catch new design waves, from fashion or elsewhere, and rapidly capture in typographic terms the echo of these styles."

To achieve this new range of designs, ITC has significantly revised its typeface release program. The company now reviews design submissions on an ongoing basis and has optimized its production methods to expedite the development and release of accepted designs. Along with an emphasis on innovative designs and auxiliary type products, ITC remains committed to design integrity. Even the most spontaneous designs must have substance, the kerning and spacing have to be precise, and the face has to reproduce beautifully over a range of sizes.

The new pace and scope of ITC's type development program is invigorating. We at ITC are very excited about the bounty of original design talent in the works, from renowned designers as well as fresh new talent. We have reached an exceptional and inspiring point in the evolution of the type industry where we have the technology, the resources, and the influx of designs to provide a rapidly growing library to a dynamic and demanding market.

Mark Batty, President and CEO, ITC

show us
your
face

ITC is searching the world for innovative designs—from funky, cutting edge faces to handwriting scripts, and everything in between. Text typefaces are still an important part of the picture and can range from classic revivals to contemporary, dynamic originals. We are also interested in spot fonts, initial fonts, borders

and ornaments. If you would like ITC to consider one of your designs for our library, we invite you to contact ITC and request a detailed guide called "How to Submit a Typeface." In general, we suggest that you send samples that best showcase the personality of your design. Show the complete character complement along with a test word (such as HAM-BURGEFONTS) at various sizes. If it is a text design, show several text blocks at various sizes appropriate for your design. If it is a display design, show a sentence or two at various display sizes, both caps and lowercase, if appropriate. If possible, submit any other creative uses of the typeface that will best show off the unique qualities of the design. A creative, interesting presentation will help us visualize how you view your typeface in use, be it versatile or highly specialized. If your design only consists of just a few letters, submit what you have. If your design has potential, we'll work with you to develop it further. ITC continues to be the premier developer of new type designs, devoted to making our releases the most popular and most successful typefaces in the marketplace. For more details on what formats are acceptable, the approval process and terms, please refer to the "How to Submit a Typeface" guide. You can request a copy of the guide from ITC by phone (212) 371-0699, by fax (212) 752-4752, or by e-mail at AOL:TYPEFACE1.

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the
Thinking
Eye

A screenwriter's words—and vision—bring a film to life

By Tod Lippy

INT. TYRELL CORPORATION-NIGHT THE EYE

It's magnified and deeply revealed. Flecks of green and yellow in a field of milky blue. Icy filaments surround the undulating center.

The eye is shown in a tiny screen. On the metallic surface below, the words VOIGHT-KAMPFF are finely etched. There's a light-touch panel across the top and on the side of the screen, a dial that registers fluctuations of the iris.

ANYONE who's seen the film *Blade Runner* will have no problem identifying the scene above, reproduced here from an early draft of its screenplay, written by Hampton Fancher. *Blade Runner* is considered to be one of the most visually innovative and influential films of the past 20 years. It's important to note, however, that its strong visual sense was instilled in this written form long before its director, Ridley Scott, or its production designer, Lawrence G. Paull, among others, pooled their considerable talents to create the finished film.

The success of this script—and of every script—is in its ability to oblige you in no uncertain terms to see what is being described. It accomplishes this by using a number of strategies common to the screenwriting form: foregrounding the presence of the frame (after the brief slug line informs us of a general location for the scene, we are confronted immediately with “THE EYE”: those caps let us know that this is an image that will fill the entire screen); and employing a surgically precise, yet evocative and descriptive prose. Compare it, in fact, to a related sentence from the Philip K. Dick novel on which the film is based, *Do Androids Dream of Electric Sheep*:

The small beam of white light shone steadily into the left eye of Rachel Rosen, and against her cheek the wire-mesh disk adhered.

The sentence above *describes* action; the screenplay *shows* it.

The job of the screenwriter has more than a passing similarity to that of a designer. When working on commission (having been approached by either a producer, actor, director, or studio executive to write a film based on an extant concept), a screenwriter is given a set of coordinates—the actors interested in the project, the genre, the budget available—and is then left alone to fashion a creative work that will seem tenable (i.e. produceable) to everyone involved. Like most design work, the writer's “finished” script is hardly ever that: almost every script, no matter how well-written (and many are so well-written they hold their own against any other type of modern fiction), is subject to numerous rewrites, depending on what each person with a stake in the finished film wants from it. It is, in many ways, the ultimate client-from-hell scenario.

To extend the metaphor, screenplays, like various types of graphic forms, have their own accepted grids to follow: character names always appear in upper-case (for the actors); camera angles are capitalized on separate lines, interiors and exteriors are specified in all-cap slug lines, and editing directions (CUT TO:, DISSOLVE TO:) usually head up every new scene. But in the end, strict adherence to the visual format of the screenplay has little to do with its artistic success; rather, it's the ability of the writer to coax a story into its subsequent manifestation as a finished film.

Often referred to as the “blueprint” for a film (a dismissive, and unnecessarily reductive phrase, by the way), a good screenplay coaxes its reader by making its written fiction easy to visualize. It is the *vision* of the screenwriter being called upon to stimulate the vision of each member of the immediate audience—director, prop manager, location coordinator, production designer and costume people—to create the final, often markedly different, visual product.

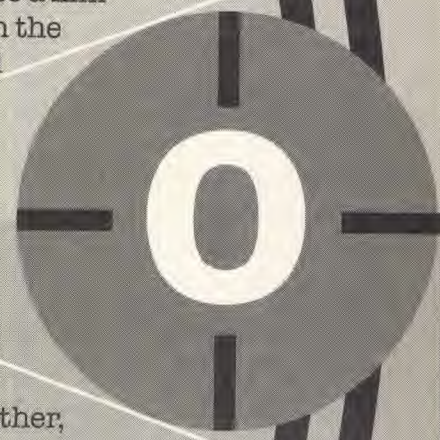
On that point, the writer's original vision usually can't and won't be adhered to by all of the people involved in this translation procedure. The real magic of the filmmaking process is the way in which the sensibility of each participant—from the director to the titles designer—ends up filtering (and often changing) this original text into a finished product. When it works, as it does in a film like *Blade Runner*, it is the result of some sort of wonderful, inexplicable alchemy.

As scenes are rehearsed, staged, lit, shot, assembled and scored, many of the words that seemed so essential in the screenplay start to seem superfluous: lines of dialogue are rendered unimportant by an actor's ability to communicate a complex response with a raised eyebrow or a fugitive smile; lengthy descriptions of the “feel” of a certain establishing shot are replaced by an unusual camera angle or dramatic lighting; entire scenes which seemed so necessary on the page are relegated to the cutting-room floor because of an unanticipated redundancy. Even the sequence of scenes might change after the footage has been shot. Words, well-intentioned parents that they are, are rendered obsolete by their filmic offspring.

A good film is a miracle of collaboration, involving any number of intensely synergistic moments (as well as a fair share of lucky breaks), but it always starts with a good screenplay. And a good screenplay, regardless of the finished product, will always represent a specific vision: that of a writer who, in attempting to write in images, gives birth to an extraordinary process. Part storyteller, part designer, part prophet, the screenwriter bridges the gap between word and image.

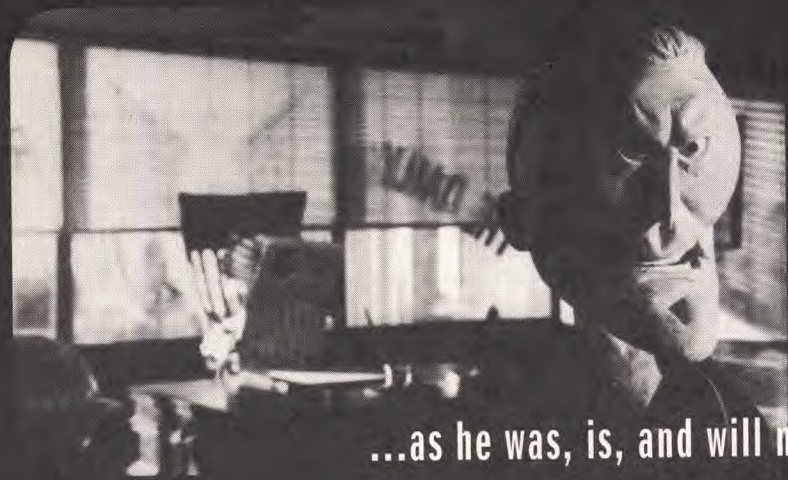
Tod Lippy is editor of Scenario, the Magazine of Screenwriting Art, and is senior editor at Print, both published by RC Publications, New York.

HEADLINE: ITC BENGUAT GOTHIC HEAVY SUBHEAD/BYLINE/INTRO: ITC AMERICAN TYPEWRITER LIGHT, BOLD
TEXT/BIO: ITC AMERICAN TYPEWRITER MEDIUM, MEDIUM ITALIC





See Kirk Douglas as you've never seen him before...



...as he was, is, and will never be seen again...

The Big Story is a little film with grandiose ambitions. Like the film noir genre it spoofs, the tale behind this two-minute black-and-white short is full of intriguing plot twists, characters and surprises.

The big story behind this film is how two artists devoted the better part of 18 months and raised about \$150,000 to make a perfect two-minute send-up of the 1940s noir genre while advancing the ancient art of caricature into the 21st century. It is also the tale of how a portfolio piece was transformed into a commercial property that is now the basis for a feature film to be produced next year by Disney Pictures.

Tim Watts, fresh out of art school, met David Stoten, a former artist for British *Mad* magazine, 10 years ago when they were working as caricaturists for "Spitting

THE BIGS

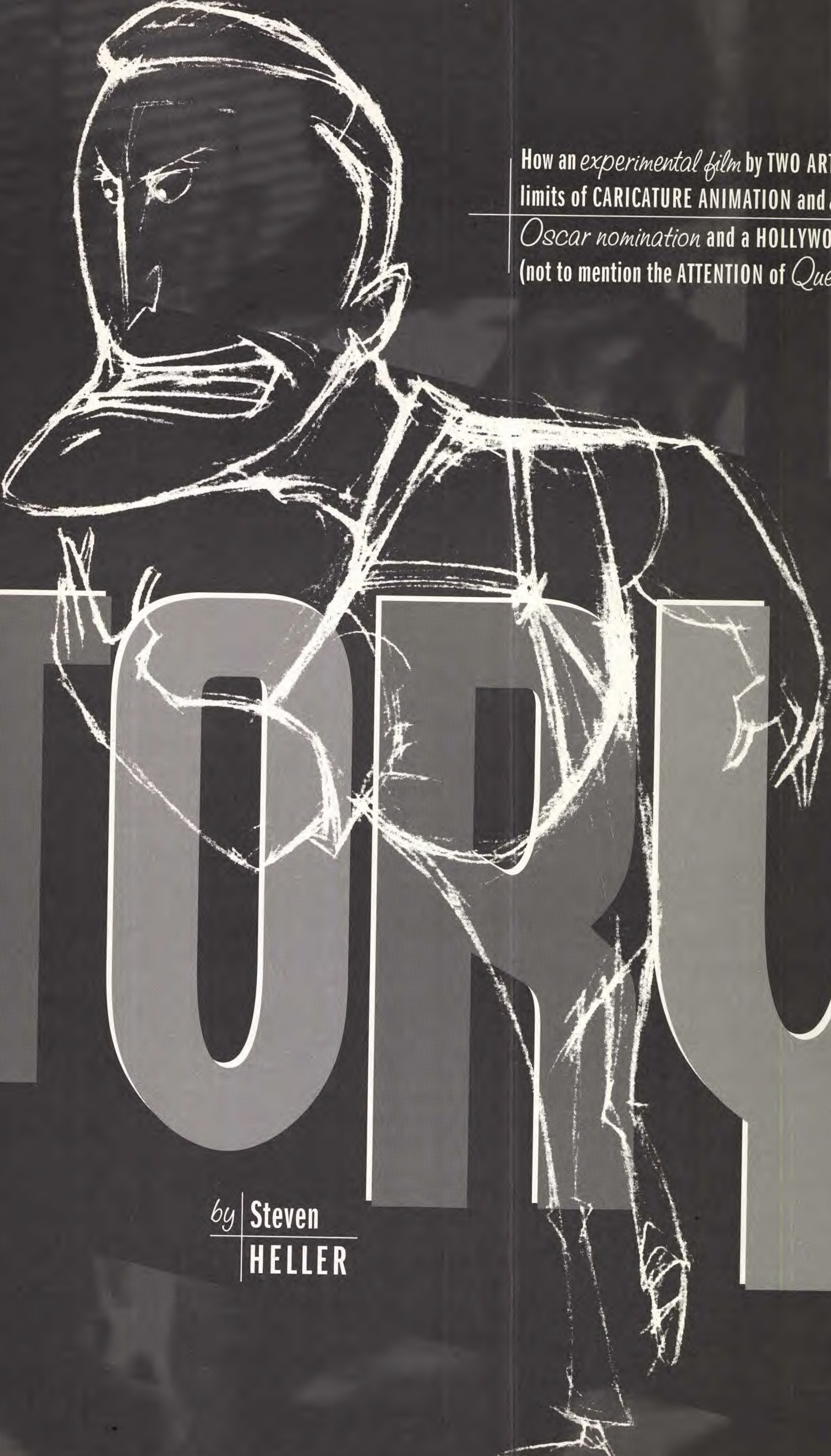


...in the only film that captures the star of noir.



Image," England's satiric weekly TV program known for its acerbic puppet caricatures of public figures. After years of drawing sketches on which the puppets were based, both Watts and Stoten had become interested in taking caricature "one step further than the puppets" to bring complete figures to life. Stoten, who also had experience making models for the show's one-minute clay figure animations and Watts, who had left "Spitting Image" to go to art college to learn how to animate, decided to create a project that would not cross into the TV show's territory of politicians and the royal family. (The program, incidentally, was footing the bill for their project.) Instead, they sought to develop something entirely new in the field of three-dimensional animation, a kind of cinematic verité.

When one thinks of three-dimensional animation, Claymation usually comes to mind. This is the computer-aided process by which inanimate, usually comical objects (like the California Raisins) are brought to virtual life. The automated method allows for



How an *experimental film* by **TWO ARTISTS** pushed the limits of **CARICATURE ANIMATION** and *captured* an *Oscar nomination* and a **HOLLYWOOD CONTRACT** (not to mention the **ATTENTION** of *Quentin Tarantino*).

by **Steven**
HELLER

THE
BIG

BIG
STORY

BIG
STORY

ABOUT

countless variations, but Stoten argues that movement is also perceptibly stiff or robotic because "it's usually done by people who do not know how to sculpt." Before the computer, clay-animated classics such as "Gumbly" were made through the painstaking stop action process where every movement was meticulously handcrafted and individually framed. This certainly required the sculptor's expertise, and since Stoten was a skilled sculptor, the partners decided to do their first film in the most time-consuming way to achieve the most verisimilitude. Since neither had done figure animation before, they also

agreed that they would draw the entire film and apply the principles of drawn animation to three dimensions. Working precisely from these drawings would keep the action smooth and fluid.

The team originally conceived the film as a vehicle where a dozen or so of the world's greatest screen stars of all time could share the screen. Avoiding overly caricatured celebrities like Monroe and Brando, they stumbled upon Kirk Douglas quite by accident while watching a tribute to him on the BBC. Surprisingly, Douglas has not been widely caricatured, despite his distinctive appearance, and therefore seemed

the perfect character to carry the film. But there were other decisions to be made. Should Douglas play alone? He surely needed others to play against. But who? And what should the genre be? Douglas had acted in so many different films; should it be a western, mystery or thriller? The answer came to Watts and Stoten as they watched a scene from Douglas' first major film, *The Champion*, in which he plays a scrappy, ambitious boxer. The scene opens before a big fight as Douglas dramatically bursts into a darkly lit room where his manager and the current champ are scheming for him to

take a dive. On the strength of this scene it was decided that their film would have three characters. Stoten recalls that he had seen an Al Hirschfeld caricature showing three ages of an actor. So Watts suggested that all three characters be Douglas representing his own three distinct ages—his twenties in *Detective Story*; forties in *Spartacus*; and seventies in *Tough Guys*. Their story was inspired by a scene in Douglas' 1940s film, *Ace In The Hole*, where he plays a young, conniving newspaper reporter who exploits a man trapped in a cave for a major scoop so that he can reap the spoils. *The Big Story* is like-

wise about an ambitious young reporter arguing with his wise old editor about being denied the chance to get the hot story promised to a veteran newsman.

"The words took care of themselves," recalls Stoten, who took a very particular type of dialogue from 1940s films and peppered it with what he calls "kirkisms." But who would deliver these lines in the perfect Douglas timbre for all three ages? Douglas himself was not interested; what's more, he could only speak with his mature voice. Watts and Stoten auditioned a number of British impressionists, but all were gag-artists and unable to deliver real lines. Then



THE SMALL FILM



Experience the drama, feel the fear, know the angst,
and see three Kirks together for the first time.

they stumbled upon a BBC tape of Frank Gorshin, the American comic actor who in the 1960s made his reputation doing impersonations of Douglas (which Douglas' son Michael has called "better Kirk than Kirk"). Gorshin agreed to do it, and the voice-over session was scheduled to take place in New York before the animation began. Gorshin, who had not previously seen the script, immediately launched into the dialogue and with total mastery, recorded all three ages in one take. Watts and Stoten were elated. "Gorshin was beside himself with joy," recalls Stoten, "that he had found the only

other two people in the world who were as obsessed with Kirk Douglas as he."

Only three plastacine models were used in the film, which Stoten would incrementally modify, often to a fraction of an inch, for every shot. Allowing for the body's natural elasticity, he subtracted material from one place and added it to another but never used any more plastacine than was already there. Scenery and lighting were carefully arranged to mimic the tropes of the typical film noir. The most agonizing part of the process was not the constant resculpting, according to the artists, but finding mistakes in the

rushes. Once, after completing a week of shooting close-ups, they found that the lighting was so intense that it raised every blemish, so they were forced to reshoot. Originally they had told producer Roger Law that the film would take six to ten months at a cost of £45,000. Eighteen months and £75,000 later the two minute black-and-white film was complete.

Watts and Stoten had not intended for *The Big Story* to have a commercial release because it was simply a demonstration of what they wanted to do, but by the time it was finished they yearned to see it projected

on a big screen. In April 1994 it was shown at the Cardiff International Animation Festival and later that year at the Shot in the Dark Film Festival in Nottingham, which is devoted to film noir. Presented just before the premiere of *The Last Seduction*, *The Big Story* made an indelible impression on the guest chairman, Quentin Tarantino, whose *Pulp Fiction* was about to be released in Great Britain. Tarantino was so excited by the exactitude of the noir satire that he arranged for *The Big Story* to open for *Pulp Fiction* in British theaters, which earned the film its Academy Award nomination for best short

and earned Watts and Stoten offers from major film companies to do a 90-minute animated feature. They have signed with Disney Films to make their epic noir, and so it must be assumed that even if they eschew the computer this time, they will have considerably more production assistance. Otherwise, one could expect that if they applied the production schedule of their debut effort, their new feature would take approximately 810 months or 65 years to complete.

Steven Heller is author of the forthcoming *Cover Story: The Golden Age of the Illustrated Magazine Cover 1900-1950* (Chronicle Books).

A B C D E F G H I J K L M

A B C D E F G

H I


J K


L M

N O

P Q

R S


 Presenting
 A NEW FONT DIRECTED
 by Sumner Stone

 STARRING
itc **Bodoni Swash**TM
 in two weights
 AND INTRODUCING
itc **Bodoni**
OrnamentsTM
 a new *itc* release


T U V W X Y Z

{ITC Bodoni Seventy-Two Book Italic Swash}

N O P Q R S T U V W X Y Z

{ITC Bodoni Seventy-Two Bold Italic Swash}



“A Classic With All the Flourishes”

MARGARET RICHARDSON



“A True Display of Elegance”

MARK BATTY




From Sumner Stone, eminent type designer and owner of the Stone Type Foundry, come two new type embellishments: ITC Bodoni Ornaments and ITC Bodoni Seventy-Two Book Italic and Bold Italic Swashes. Stone originally art directed the development of ITC Bodoni and designed one of the faces in the extended ITC Bodoni family released in Fall, 1994. This unique type family is size-sensitive, as were Bodoni's original designs, so that the fonts will render beautifully in the size range for which they were designed. These new, additional designs are all based on examples Stone found in Bodoni's *Manuale Tipografico*, a complete collection of his work which was published posthumously in 1818 by his widow. ⚙ ITC Bodoni Ornaments are universal; they are not specific to any one size of the ITC Bodoni family, or even to Bodoni itself. Stone selected 100 from over 1,000 fanciful and elegant ornaments Bodoni had drawn. Bodoni often used them in a small line to separate sections of text, or used a single ornament as an accent. "It's remarkable that Bodoni created such a vast array of ornaments, and how contemporary a lot of them look. Many are whimsical and abstract, while others clearly reflect the tone of 19th century design," Stone says. "I think this is a very useful font because while lots of non-alphabetic fonts are coming onto the market, there aren't a lot of classic ornaments." □ ITC Bodoni Seventy-Two Book Italic and Bold Italic Swashes are designed specifically as complements to ITC Bodoni Seventy-Two Italic, a typeface based on Bodoni's second largest size, the Imperiale. Meant for use at large point sizes, this face has particular design characteristics and proportions to ensure optimum readability. It's so well designed, in fact, that it actually works well down to 18 point. Stone has wanted to do the swashes since the time he was designing the 72 point Italic. He selected this particular swash design from the *Manuale* because it seems to have been intended for the 72 point Bodoni Italic. Stone's new swashes are also tailored to this large display size. ⦿ "The swashes transform the italic into another kind of display face; they expand the range of uses," says Stone. "I just liked the character of the capitals. They really captured the feeling of the time and place in which Bodoni lived—they embody the flavor of the architecture and the sculpture of 19th century Parma."



“Graphically Irresistable”

ILENE STRIZVER



“A Giambattista-esque Masterpiece”

JOYCE RUTTER KAYE



Lig

TWO GRAPHIC DESIGN

hits,

FIRMS CREATE FILM POSTERS

Ca me ra,

THAT DEFY CONVENTION AND

Ad vert usur

AVOID INDUSTRY CLICHÉS.

By
Joyce
Rutter
Kaye

9

← 1995 SUNDANCE FILM FEST

COMING SOON
TO A THEATRE
NEAR YOU

BY DAVID MEIRAN SCORE BY JULIAN DYLAN P
BY ELLEN HANSEN EXECUTIVE PRODUCER LINDA K
BEST FILMS RELEASE ©1995 SUNDANCE FILM FEST



MATT DILLON • KELLY LYNCH

DRUGSTORE COWBOY

Escape

Bureau's proposed back-lit lobby mural (left) for General Cinema, a multiplex movie theater.

Ballot Measure 9

Bureau's poster was designed to resemble a poll ball and was "sniped" side by side for maximum impact.

1-900

For Zeitgeist Film's latest release, Bureau amusingly exploited the film's sexual content.

Drugstore Cowboy

Concept Arts "degraded" the logo on a copier to reflect the film's gritty content.

She's Gotta Have It

Lucina Cowell's funky hand-rendered logo for Spike Lee's first success spawned imitations in television and film.

funny, sexy."

-VARIETY

a FILM by Theo van Gogh

1-900

*SEX WITHOUT HANGUPS

ZEITGEIST FILMS PRESENTS 1-900
DIRECTED BY THEO VAN GOGH
STORY BY ARIANE SCHLUTER, AD VAN KEMPEN
SCREENPLAY BY JOHAN DOESBURG, MARCEL OTTEN, AD VAN KEMPEN, ARIANE SCHLUTER
BASED ON THE STAGE PLAY "166" BY JOHAN DOESBURG
EDITED BY TOM ERIKSMAN, EDITED BY OT LOUW
PRODUCED BY BEN ZWIJSTRA
DIRECTOR OF PHOTOGRAPHY: RUAUD VAN DIJK
EXECUTIVE PRODUCERS: ZEITGEIST FILMS
PRODUCED & DISTRIBUTED BY THEO VAN GOGH
©1995 THEO VAN GOGH. ALL RIGHTS RESERVED.

NO ONE UNDER 17 ADMITTED

A SERIOUSLY SEXY COMEDY

SHE'S GOTTA HAVE IT



ISLAND PICTURES PRESENTS
A SPIKE LEE JOINT
"SHE'S GOTTA HAVE IT" STARRING TRACY CAMILLA JOHNS
RAYMOND HICKS • JOHN CANADA TERRELL • SPIKE LEE • RAY DOWELL • MUSIC BY LEE
PHOTOGRAPHY: ERNEST DICKERSON • PRODUCTION SUPERVISOR: MONTY ROSS
PRODUCTION DESIGNER: WYNN THOMAS • ASSOCIATE PRODUCER: PAMM JACKSON
PRODUCED BY SHELTON J. LEE • WRITTEN, EDITED, & DIRECTED BY SPIKE LEE

1995 SUNDANCE FILM FESTIVAL WINNER of the AUDIENCE AWARD

COMING SOON TO A STATE NEAR YOU?

HATE FEAR HARASSMENT MURDER

COMING SOON TO A STATE NEAR YOU?

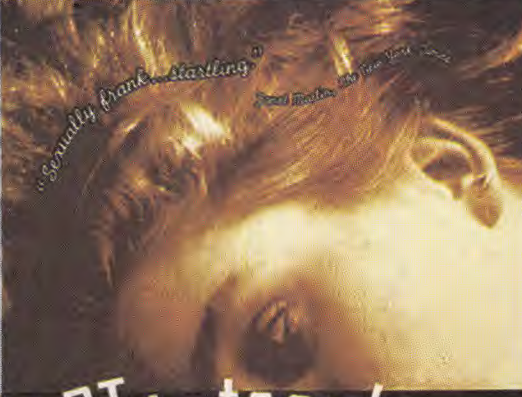
HATE FEAR HARASSMENT MURDER

COMING SOON TO A STATE NEAR YOU?

I SHOOT WARHOL

A FILM BY M

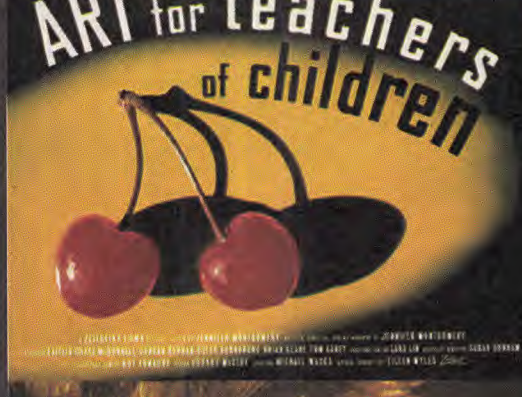
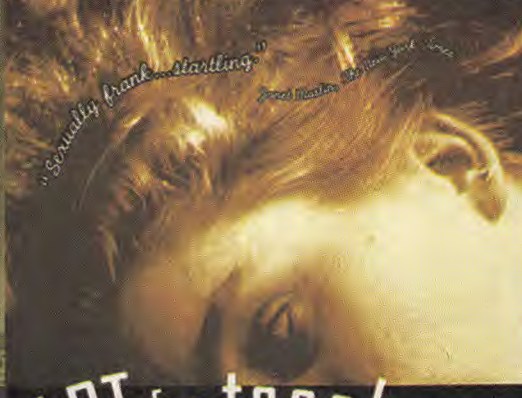
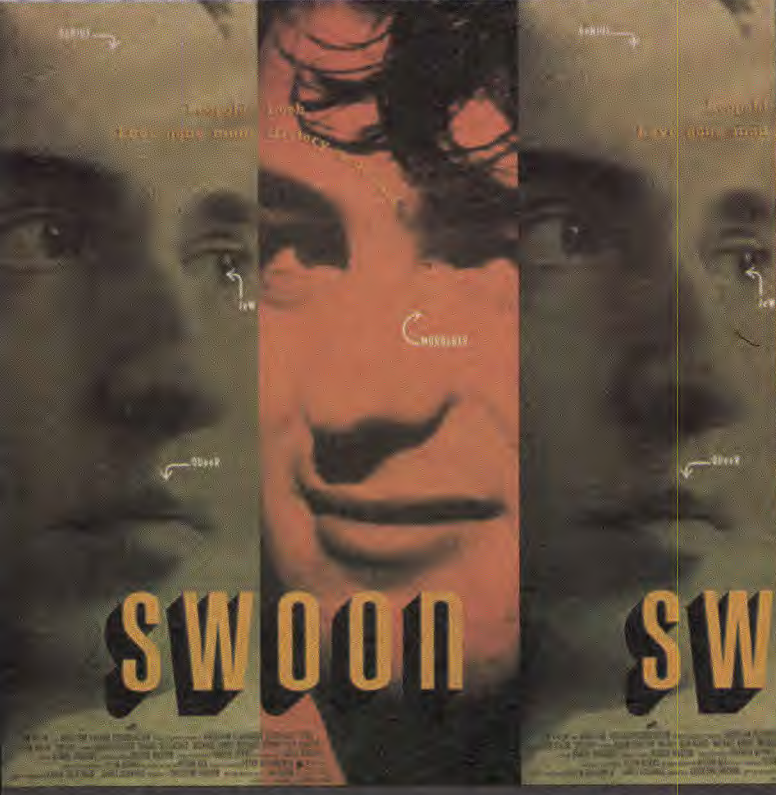
8mm, color, 90 minutes



Big Heads reign supreme in Hollywood, and they loom larger than life on movie posters.

Films today are packaged and sold like tubes of toothpaste, with box office signboards dominated by oversized images of movie stars' airbrushed complexions and gleaming Pepsodent smiles.

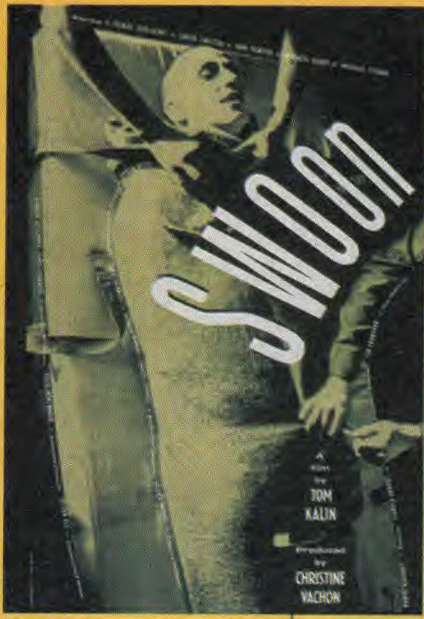
There are reasons why the industry banks more on star power than stellar conceptual thinking in its advertising efforts. With movie budgets soaring upward of \$100 million, of which \$10-15 million is spent on marketing, there are big bucks riding on the single



I Shot Andy Warhol
 Shown here is a portion of Bureau's early one-sheet for a Valerie Pictures production about a vengeful fan.

Art for Teachers of Children
 Bureau's direct approach raised a few eyebrows, but ultimately sold tickets.

30
 A still from Bureau's title sequence of a 30-year retrospective film of Geoffrey Beene's fashion design.



Naturally, the quality of the films themselves helps dictate the quality level of the graphics. New York graphic designer Donald Moffett, principal of Bureau, a studio whose clients include small independent film distributors, argues that there is a "glut" of mediocre filmmaking today. "Mediocrity," he says, "ripples out into all the territories, the posters we're seeing, and all the rest of the marketing efforts."

Because independent film distributors share the same marketing concerns as the large studios, designers like Moffett who take on work for small art films often face similar constraints. Although the designer has to deal with fewer interested parties at this level, the degree of outside involvement

in determining the graphic identity of a film is sometimes even greater than at the major level, observes Ron Michaelson, principal of Concept Arts, an L.A. design firm that creates film posters for both the majors and the indies. "The concerns are the same, whether you have Kevin Costner in one film or Steve Buscemi in another," says Michaelson. "The comments are the same, the revisions are the same, the needs are the same. As long as you are working in a mass medium like theatrical film distribution, it's mass advertising. They're still talking about billions of dollars at the box office. And they're thinking, 'How can we get people who aren't familiar with this film into theaters to see it?'"

Bureau and Concept Arts are two studios whose poster designs manage to tweak convention—or avoid it altogether. Their designs survive scrutiny to enter into the realm of groundbreakers like Saul Bass, whose work for such films as *The Man with the Golden Arm* and *Anatomy of a Murder* helped set the standards for film advertising. These are posters that become distinctive icons that remain memorable long after the lights go up in the theaters and the film is repackaged for its retirement on video store shelves.

Bureau

Bureau is a design studio with a clear political agenda that emerges in its work for cosmetics, music and film. The small Manhattan firm was formed in 1989 by Donald Moffett and Marlene McCarty, two members of the activist art organization Gran Fury, which is best known for its AIDS awareness Benetton ad parody that showed youthful same-sex couples kissing with the headline, "Kissing Doesn't Kill. Greed and Ignorance Do." Since the guiding force behind Bureau is a commitment to cause-related work, Moffett and McCarty are drawn to distributors of small art films that deal with mercurial subjects like politics, homosexuality, AIDS and pornography. One such client is Zeitgeist Films, whose taste Moffett fondly describes as "the most curious of any distributor I know."

Bureau's film posters are arresting, highly symbolic and unapologetic. For Zeitgeist's *Art for Teachers of Children*, a feature centering on photographer Jock Sturges' sexual relationships with students, Bureau created a one-sheet featuring a black-and-white photo of a young woman's face juxtaposed with a color image of twin cherries. While Zeitgeist approved the concept, the director objected, feeling the image focused purely on the sexual context of the film, rather than its deeper themes of artistic freedom and the age of consent. The debate exemplifies the problems designers face when distilling an often complex work into a single compelling image that will be agreeable to audiences and agreed upon by visionary filmmakers. "While we were totally versed in the multiple political, theoretical and legal dilemmas that were addressed in this movie, we had to skim the surface and find the heart," says Moffett. "Zeitgeist has no trouble putting political, social and legislative issues of sex to the forefront, and that

is exactly what we were hoping to do." The director finally acquiesced.

Bureau's provocative poster for Tom Kalin's *Swoon*, a film distributed in the U.S. by Fineline about a murder committed by homosexual lovers Leopold and Loeb, shows full-scale images of the character's faces with diagrammatic arrows and tiny type labeling them, "Murderer," "Jew" and "Queer." Recent work for Zeitgeist's *Ballot Measure 9*, a film about Oregon's proposed legislation to overturn discrimination protection for homosexuals, emulates a poll bill with copy that reads, "Hate, Fear, Harassment, Murder. Coming Soon to a State Near You?" The firm eschewed images of placard-carrying activists because they were considered "stale" and because the issue had broader implications. "Our idea about the film was to show the universal consequences of a measure like that," explains Moffett.

Swoon

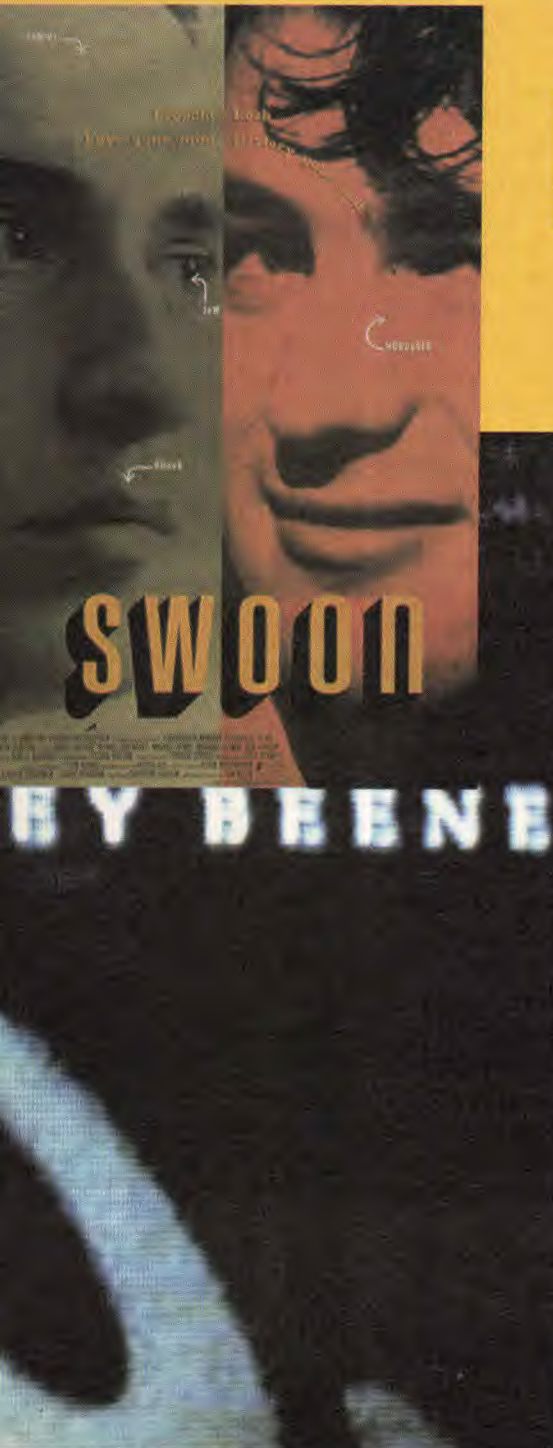
Bureau's original European poster (near left) was deemed too explicit for U.S. audiences, so their next approach (lower left) shocked with words, not images.

Safe

Bureau's logo treatment appeared in the final poster of Todd Haynes' newest film. Inset: the studio's early one-sheet design.

image that will lure moviegoers to the box office. Studios generally prefer safe, literal advertising efforts that will flaunt their \$15 million star investments and appeal to the largest, broadest audience possible.

Staggering levels of bureaucracy also ensure an early death to a highly conceptual poster idea. Red pen wielders in the decision-making process not only include the chief players who hired the design firm—a distributor's marketing and creative advertising managers—but also the leading talent (plus their managers and agents), the director and producers and assorted publicists. Often designs are rejected for ridiculously trivial and vain reasons: a leading actor, for example, may object to being shown in a way he feels is ill-suited to a new "image" he has adopted.



Ruby

Since *Ruby* was released at the same time as *JFK*, Concept Arts used an editorial approach to starkly contrast Oliver Stone's romanticized vision.

Barton Fink

The studio wanted to position this film as a buddy picture, but it finally agreed to accept Concept's striking, singular image.

The firm's latest effort, for Theo Van Gogh's *1-900*, a film about phone sex, takes an unabashedly commercial tone, borrowing familiar sexual imagery of a woman's leg wrapped in a phone cord, with headline type tarted up in candy-apple red and cotton-candy pink. The poster humorously and deliberately exploits the film's sexual content. "We're not afraid of offending here," says Moffett. "In fact, sometimes that's exactly the objective."

Concept Arts

Concept Arts is a Los Angeles firm favored by big-name directors with quirky, offbeat esthetic sensibilities, such as the Coen brothers, David Byrne and Spike Lee. Although the firm devotes itself exclusively to film work and is located in the heart of Hollywood, its partners—Ron Michaelson and Lucinda Cowell—insulate themselves from the industry's LaBrea Tarpit of slime and superficiality. Concept Arts, as its name implies, has no intentions of churning posters out factory-style. As Michaelson explains, "If a studio has a goofy comedy and they already know they want to show some big guy with a goofy head, they'll call someone else in and get it done without quite so much grief."

The partners' backgrounds in a variety of other media inform their eclectic approach to design. Before opening their L.A. studio in 1982, Michaelson and Cowell lived in London where Michaelson taught at art schools and Cowell art directed the Monty Python books and animation sequences for the troupe's *Holy Grail* film.

Returning to the States in the late 1970s, the husband-wife team lived in San Francisco and designed album covers before venturing to southern California. Coming from a design (versus advertising) background allows them to be less reined in with their design solutions, explains Cowell. "I think a marketing-led art director would think about what's going to appeal to people out there," says Cowell. "We tend to ask, 'what is the feeling of this film? What's going to illustrate it best?'"

The partners are happiest when a design problem is complicated. For *My Left Foot*, a film full of human inspiration but devoid of beautiful imagery, the firm created a headline treatment in colorful cut paper, producing a piece that looked more like classic theatrical advertising. For *Barton Fink*, they used an oversized image of terror-stricken John Turturro transfixed by a mosquito landing on his forehead. Thus, the Big Head

convention most often used to show a star's fine jawbone and inscrutable squint was applied by Concept to capture the apex of Turturro's comical and emotional anguish. "There's nothing wrong with a Big Head as long as you can work with it," says Michaelson with a laugh.

Director Terry Gilliam recently approached Concept to create a poster for his latest movie, *Twelve Monkeys*, a futuristic film about time travel that Michaelson describes as a "visual feast" that makes *Brazil* look "boring." Although the film is cast with big stars like Bruce Willis, Brad Pitt and Madeline Stowe, Gilliam did not want the poster to show any of their faces. "The studio's conflict is, how do you take advantage of these big names and generate that interest while being true to the film?" asks Michaelson. The firm settled on creating a series of comps around an abstracted monkey emblem from the film.

During a typical presentation for a film this size, the studio often shows 25-50 different comps. Producing this number is typical in order to show a wide range of approaches, from the expected to the experimental. Although this sounds excessive, Michaelson can empathize with a studio's angst. "Ninety percent of the time, executives are interested in coming up with exciting advertising that will create a buzz," he says. "It's hard for people outside the industry to understand why so much bother is put into trailers and posters. It's not simple. For studios, it's an image you put out there. It's an identity. They view it no less seriously than any other large corporation would view putting out its own product."

Slaves of New York

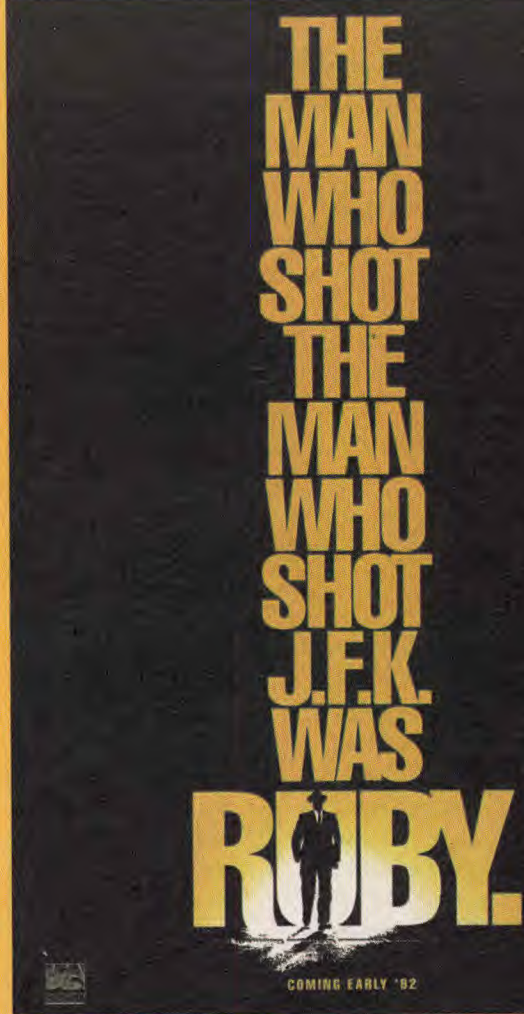
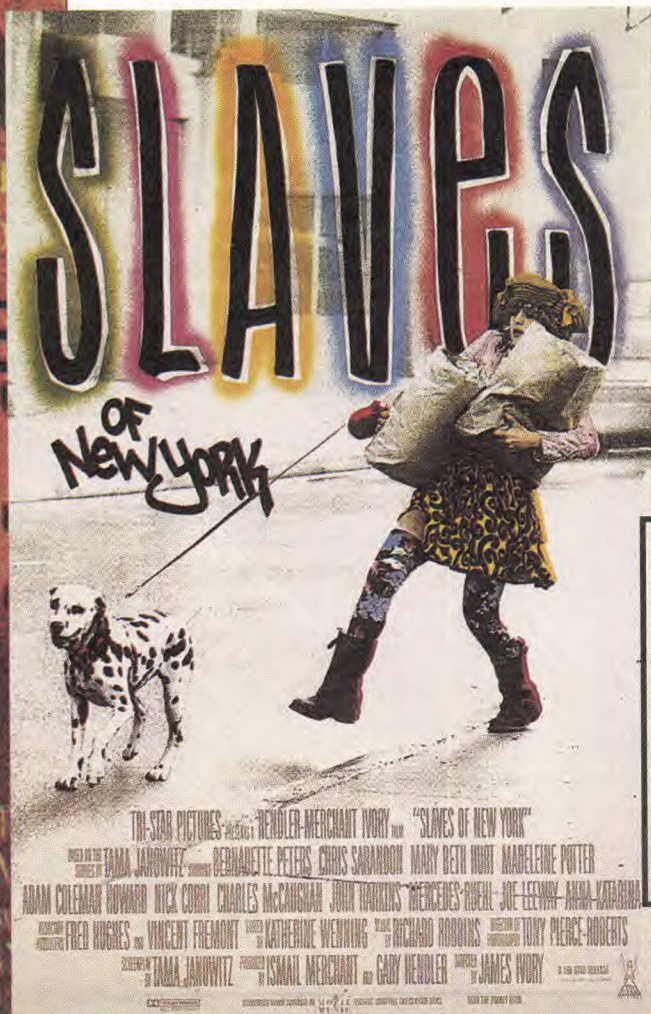
Concept Arts captured the essence of the film's East Village art scene with an Andy Warhol-inspired graffiti logo treatment.

True Stories

Concept's poster for David Byrne's send-up of white-bread Americana featured the film's logo emblazoned on the cover of a supermarket tabloid.

My Left Foot

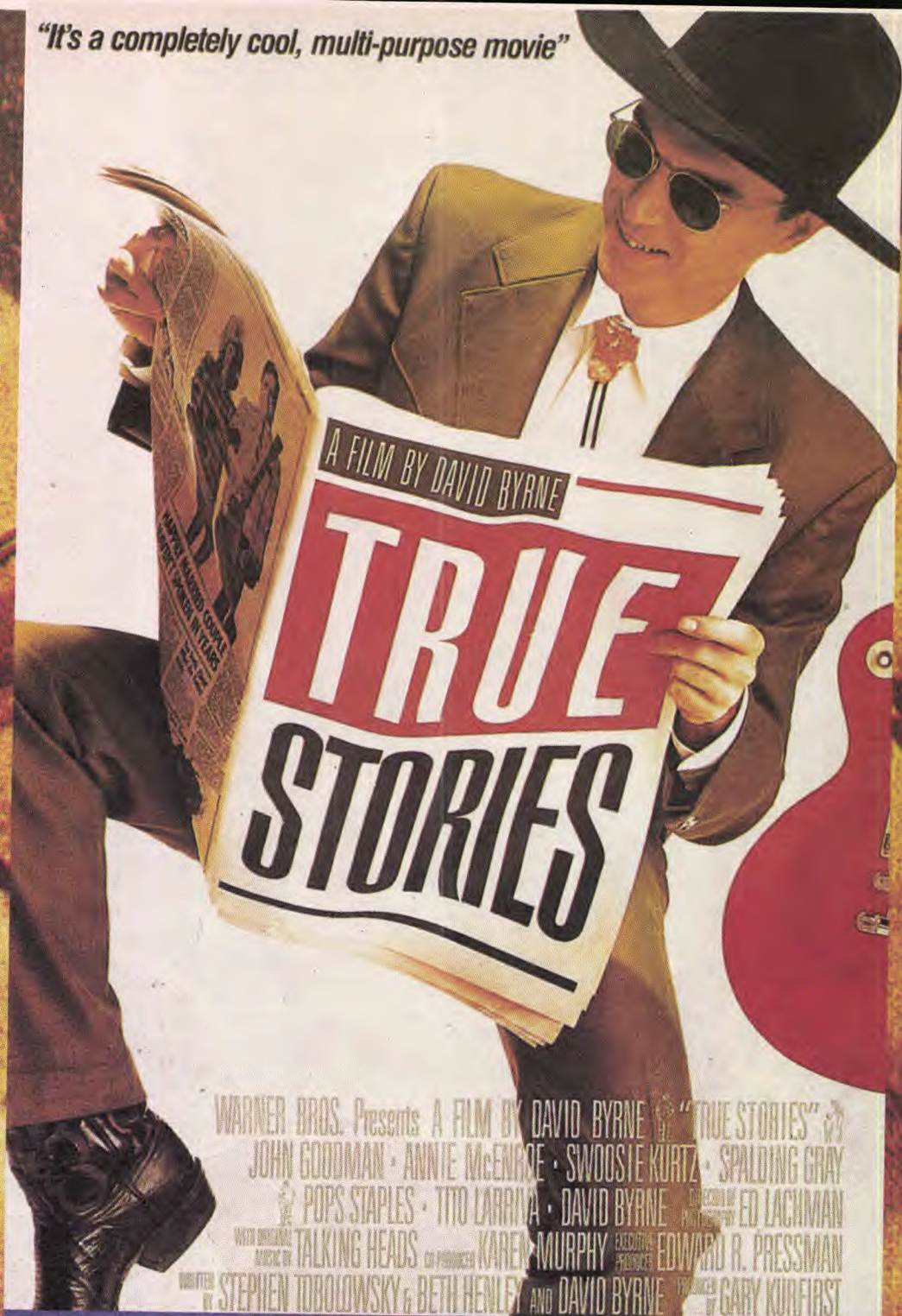
A film full of human inspiration but devoid of beautiful imagery was promoted using Concept's colorful, cut-paper type treatment.



COMING EARLY '82

TRIUMPH

"It's a completely cool, multi-purpose movie"



WARNER BROS. Presents A FILM BY DAVID BYRNE "TRUE STORIES" WITH
JOHN GOODMAN • ANNIE McENRE • SWOOSIE KURTZ • SPALDING GRAY
POPS STAPLES • TITO LARRIVA • DAVID BYRNE
WITH ORIGINAL MUSIC BY TALKING HEADS
WRITTEN BY STEPHEN TOBOLOWSKY & BETH HENLEY AND DAVID BYRNE
EXECUTIVE PRODUCER EDWARD R. PRESSMAN
PRODUCED BY GARY KUNFIRST

DANIEL DAY-LEWIS

MY LEFT FOOT

THOMAS HOLTZ DIRECTOR OF PHOTOGRAPHY
LARRY BURNER JOHN MAHONEY
RICHARD HORNUNG
GER DEAKINS B.S.C.
MARKIN COSTUME DESIGNER GRAHAM PLACE
JOEL COEN

Digital technology enables design

Wesley Snipes

studio Balsmeyer & Everett to "mess

TOAST

Wesley Snipes

with pixels" in films with great effect.

AT ONE POINT during Spike Lee's latest film *Clockers*, one of the characters, a kid from the projects, is given a virtual reality headset. He puts it on, and the film shifts dimensions into a garish videogame rendition of the boy's life. Now a Sega-like figure, he edges through the project buildings on a bicycle; a man in a jacket appears, pointing a gun; the boy fires his gun, hits the man and the shot is punctuated by the words "Gat 'cha!" splashed in wild type. The film cuts back to live action.

This memorable seven-second sequence indicates just how tightly filmmaking has become entwined with digital technology. Spike Lee, ever a visually innovative director, uses the videogame

PRODUCTION DESIGN
Wynn Thomas

PRODUCTION DESIGN
Wynn Thomas

PRODUCTION DESIGN
Wynn Thomas

PRODUCTION DESIGN
Wynn Thomas

by Peter Hall

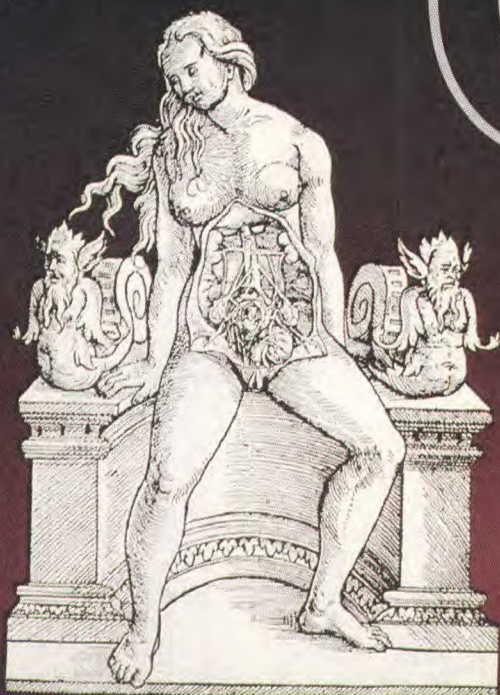
A
Cronenberg
FILM

Butterfly

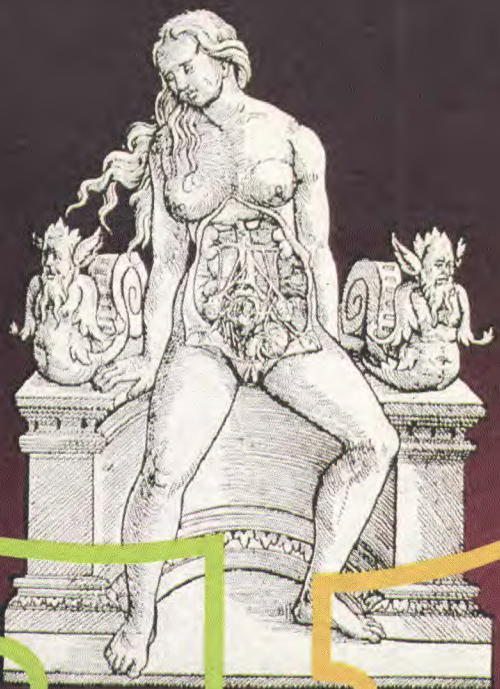
Leveron
ko Hoshi

ON DESIGNER
ol Spier

Title sequences (from left to right): *The cool 'Mo'* *Better Blues*, a digital melange of Far Eastern artefacts in *M. Butterfly*, and a classical delivery of lurid biological details in *Dead Ringers*.



GENEVIEVE BUJOLD



GENEVIEVE BUJOLD



GENEVIEVE BUJOLD

much like old movie directors would use the favorite, swimming, out-of-focus effect to signify that a character was drifting into the past, or an imaginary world. In the case of *Clockers*, the character is experiencing a premonition, a vision bestowed not from God or an angel named Clarence, but from a digital videogame.

The company responsible for creating the sequence is Balsmeyer & Everett, a small Manhattan design studio specializing in effects and titles. It took the group six weeks to create those seven seconds, using a Silicon Graphics workstation (an industry favorite) running the SoftImage 3D modeling program. Wireframe versions of the sequence were programmed, approved by the director, and rendered using illustrations by Lisa Lucas. The trickiest part, according to Randy Balsmeyer, founding partner of the company, was preventing the computer from making the images look too smooth. "This sequence was the opposite of a lot of film effects, which are high resolution," he says. "We wanted this to look low-res, electronic and videogame-esque, and we had to go to a lot of trouble to turn off the defaults and enhancements that computer graphics give you."

In the ten years Balsmeyer & Everett has been in business, techniques for making effects and titles have changed faster than Elizabeth Taylor's husbands. Balsmeyer and his partner Mimi Everett founded the company after a stint at the New York effects and interactive specialist R/Greenberg Associates, and at first relied on the optical houses in the city to produce their ideas using traditional film techniques.



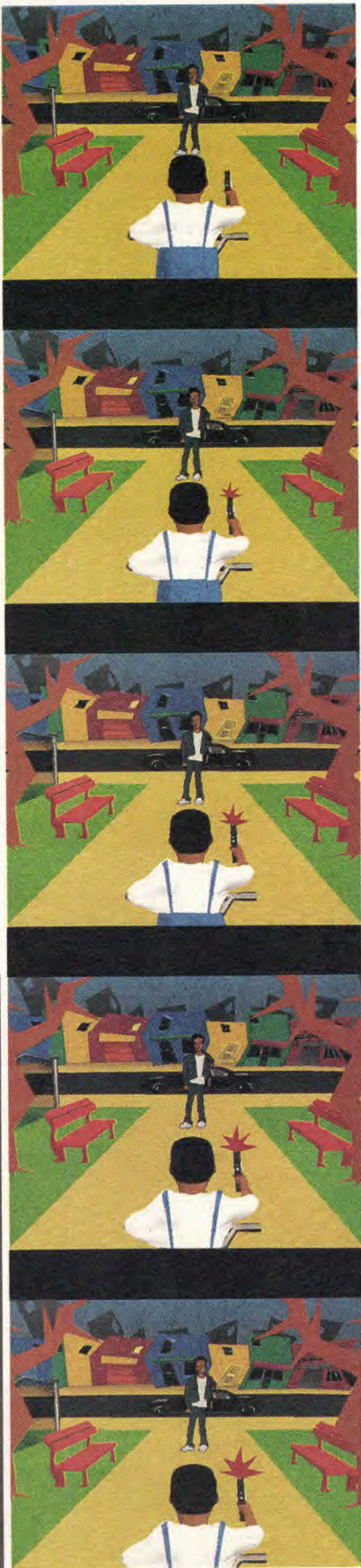
DIRECTED BY
DAVID CRONENBERG



DIRECTED BY
DAVID CRONENBERG



DIRECTED BY
DAVID CRONENBERG



Optical houses once were the only place where you could have floating type filmed on a screen, and they prospered in the pre-video days of TV commercial-making. "When you talked about opticals," explains Balsmeyer, "it was always on a scale of how disappointed you were with them, because you were dealing with generations of film, lenses, and mechanical devices that caused images to deteriorate. Sharp things got soft, clean things got dirty—you always ended up with a level of compromise." In 1993, they bought a Silicon Graphics workstation. "We started the digital effects department kind of on a lark," says Balsmeyer. "But what we thought was a luxury item has become mandatory. If we were still using the same techniques we were using two or three years ago, we would be doing a disservice to



our clients." The giant leap for digital movie-making in general came with Spielberg's *Jurassic Park*, in which George Lucas' effects studio, Industrial Light & Magic, achieved a seamless merging of digital effects and live action with legions of dinosaurs.

NEVERTHELESS, the film industry is still at a transitional stage, as creative companies balance the benefits of old optical techniques against the high cost but infinitely more versatile digital methods. For the standard title sequence, where white type floats across the opening scenes, the optical approach is preferred, since the task is simple and the cost measured in length of film (in feet) rather than number of frames (the digital method). For a complex opening sequence with a fancy typeface or typographic acrobatics, the digital process is better equipped. Thus Balsmeyer & Everett's title sequence for David Cronenberg's *M. Butterfly*, in which a series of Chinese and Japanese artefacts swim across a decorative screen with Franklin and Garamond type, was constructed entirely on



Silicon Graphics and Macintosh computers. The group's titles for Jim Jarmusch's new film *Dead Man*, however, were simple enough to be shot on the old motion control camera (which also kept the sequence within budget). To match the mood of the film, the titles appear in a custom typeface made of bones, and the suitably clunky *Matrix*. Balsmeyer added a "cheap diffusion trick" using filters to give the *Matrix* titles extra dimension. The only setback was that when *Matrix* was tested on a video monitor, its distressed qualities were barely noticeable. "Jarmusch edited the film on a light box video system, because he was concerned with how his

Far left, the videogame sequence in Clockers. Above, streetwise Jungle Fever; a jazzy Naked Lunch, masculine-feminine contrasts for To Wong Foo, and a fragmented Short Cuts.

SHORT CUTS

movie will look in the format most people see it," says Balsmeyer. "Matrix looked fabulous on film but like garbage on the video. We had to go back and erode it more with (Adobe) Illustrator to get the right look."

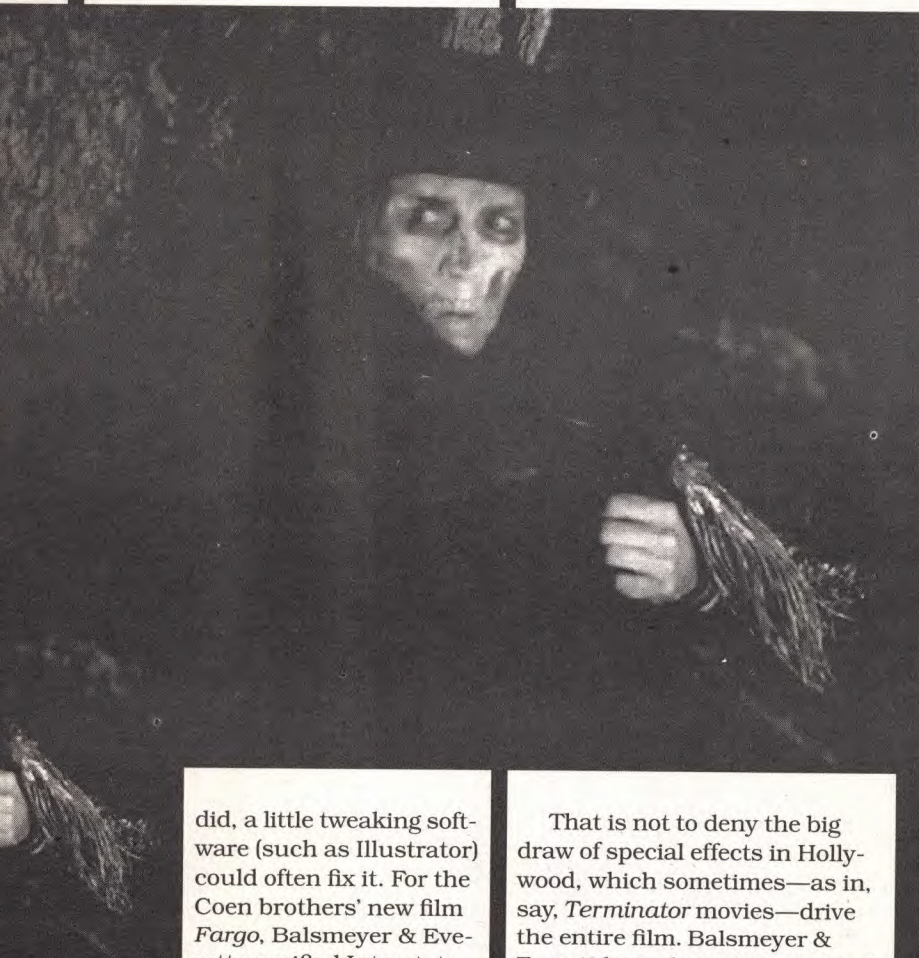
The Macintosh and SGI computer have also enabled designers to venture the most unlikely typefaces for emblazing names on the screen. The operators in optical houses would weep if you brought them Bodoni to film, but a computer wouldn't bat an eyelid. If it

phases," says Balsmeyer. "First computers were able to control machines (cameras and mechanical equipment) to automate the processes that were once manual. Now we're able to get in and mess with the pixels directly. It's a huge difference." This means that the effects team can go in after filming and remove anachronisms (like satellite dishes on period houses) or change the weather. For Balsmeyer & Everett these strangely subtle tasks have recently included filming the precipitation of a rain machine in the studio then adding it to a scene in Ang Lee's new film *Sense & Sensibility*, adding digital snow to the opening sequence of the Coen brothers' *Barton Fink*, and adding shooting stars to a night sky in *Dead Man*.

Balsmeyer & Everett metamorphose Johnny Depp into a skeleton, below, for director Jim Jarmusch's forthcoming Dead Man, and provide suitably ghoulish titles.

Depp melting into a skeleton. The live action scenes of Depp were digitally manipulated (with the same SGI-Soft Image setup) to make the transition bubble rather than dissolve conventionally.

WHERE the business will go, now that it is so happily and newly wed to digital media, is the end-of-feature cliffhanger. Balsmeyer is hopeful that we will see an increase in idea-driven films, rather than more hardware-driven films. "In the

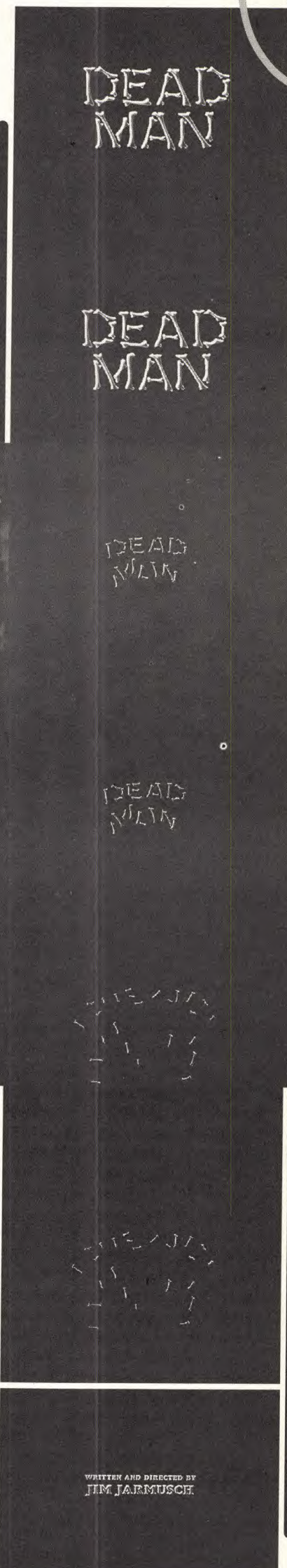


did, a little tweaking software (such as Illustrator) could often fix it. For the Coen brothers' new film *Fargo*, Balsmeyer & Everett specified Interstate,

widely letterspaced, to evoke the bleakness and vast distances in the film, about a used car salesman who arranges to have his wife kidnapped. For *To Wong Foo, Thanks for Everything! Julie Newmar*, a comic caper featuring favorite muscle men in drag (Patrick Swayze and Wesley Snipes), the team went for a masculine-feminine mix: a French Script and Berthold Black. "I have a personal quest to try not to repeat typefaces between pictures," says Balsmeyer. "Out of 50,000 typefaces, I'm determined to find a different one for each project."

IF THE JOB of a title sequence is to attract the audience's attention and set the tone and mood of the film, a special effects sequence is increasingly required to go by unnoticed. "We've been through two technological

That is not to deny the big draw of special effects in Hollywood, which sometimes—as in, say, *Terminator* movies—drive the entire film. Balsmeyer & Everett have done their share of mainstream commercial work, including the "fight" scenes in *Ghost* (where the ghost sees his punches go right through his adversary's body). But increasingly, directors look to make effects appear as part of a smooth narrative flow—a flow that is representative of a particularly Nineties tradition. As technology continues to make effects more convincing, a cinematic branch of magical realism has gained currency in Hollywood. In Woody Allen's *Shadows and Fog*, for instance, Balsmeyer & Everett designed an elegant mirror effect sequence in keeping with Allen's homage to silent film. In *Dead Ringers*, the appearance of two versions of Jeremy Irons in the same scenes seemed perfectly natural, though it required weeks of motion-control film work. In *Dead Man*, Balsmeyer & Everett was responsible for a scene in which a peyote-smoking American Indian watches Johnny



WRITTEN AND DIRECTED BY
JIM JARMUSCH



past, images on screen have been controlled largely by the technology available to produce them," he says. "Right now I see a wider arena of possibilities." On the other hand, ever since the first film premiere—of a locomotive thundering down the railroad tracks—sent members of the audience diving for cover, people have squirmed with delight at the magic of illusory movie effects. This is part of the essence of cinema. Balsmeyer reflects on the paradox. "Films are being marketed today like big rides," he laments, adding after a moment's thought: "But I enjoy a big ride."

Peter Hall is a journalist who specializes in design. He writes for several publications in England and the United States.

new digital technology continues

pixell

pic t

from script to pre-production,
to video takes and special
effects, to post-production and
editing, Gene Gable takes us
on a digital tour of filmmaking.

by Gene Gable

advancing in film,

24 frames per second.

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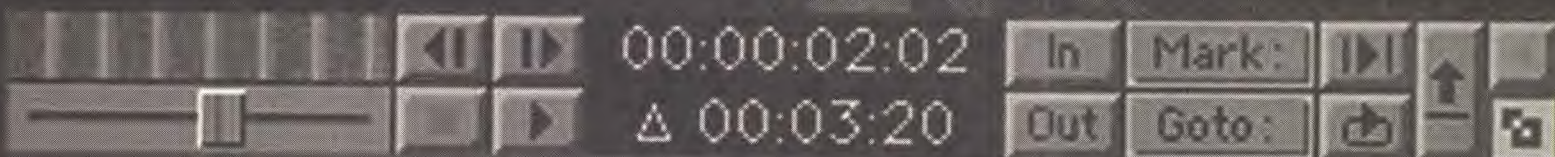
IN HOLLYWOOD, PowerBooks are as common as power lunches. Spike Lee uses one to write scripts, keep audition notes and budget productions. Assistant directors and production assistants use computers to catalog shots and keep complex schedules. Casting agents search through digital databases of would-be stars, complete with scanned-in photographs and short video clips. There is software to calculate box office earnings, produce electronic cue cards—and for fledgling Edith Heads—even CostumePro 3.0 for the Mac. In the editing rooms, special-effects studios and post-production houses, the flicker of projector bulbs has long been replaced by the glow of computer screens.

Hollywood loves technology. In fact, Hollywood *drives* technology. Many of the computer tools and work methods common in publishing and the graphic arts have their ancestry in moving pictures. (The 3D leader Pixar, for example, was a direct spin-off of special-effects producer Industrial Light and Magic.) Along with these common tools have come similar design challenges, job descriptions and work habits across disciplines. Some challenges, like the constant need for more computer speed and memory, will be solved by more technology. Others, like how to transfer the wisdom of a 30-year union craftsman to some young computer whiz, may ultimately present the greatest hurdles for Hollywood and Silicon Valley.

But have no doubt, Hollywood has gone digital. And like print, the production process is about input, manipulation, composition and output. Most of the computers, scanners, film recorders and software being used for film production are just like those used for graphic design or simple multimedia—only more so. Hollywood technology has more memory, more speed, more capabilities and more money behind it. For in Hollywood, every manipulation of a high-resolution computer image has to be repeated 24 times for each second the image shows up on the screen. That's a whole lot of repetitive work.



Editing, like paste-up, has gone from knives and glue to keyboards and screens. Programs like Adobe Premiere provide the computer equivalent of old Movieola machines.



As Hollywood talks more about "rep

input

AT THE HEART of any good digital production system is the process of gathering raw data, especially if the final product needs to be super-high quality. Filmmakers use many of the same types of raw data that print designers use—photographs, drawings and type—only they call them raw footage, animation and titles. These elements enter the computer much like their print counterparts. Film footage, shot on location or in a studio, is scanned one frame at a time on a high-resolution, automated film scanner (not unlike a graphic arts scanner). Analog photographs and drawings are scanned on flatbed scanners. Electronic drawings are brought in from other computer programs like Painter or Illustrator, or imported one frame at a time from animation programs. The movie's titles are set in Post-Script, anti-aliased and imported.

And much like the print world, the challenge of gathering and working with these elements is to establish a common color model and file format, and hope the elements don't take up more memory than is available. For this reason, there is more dependence on file-conversion and compression programs (like Equilibrium's DeBabelizer) in Hollywood than in the graphic arts world. A 4K x 4K 35mm film frame scanned at 30 bits can take up to 48MB of space. Multiply that by 24 and you're up to one second of feature film. Most film scanners used in the movie business work in at least 24 bit, some in 30 or 36 bit. A resolution of 4,000 pixels (equivalent to a top still digital camera) is considered excellent for motion pictures—producers often get away with half that if there's a lot of action on the screen. And just like raw stock film, the cost of digital storage space is a significant factor in film production budgets. Even though digital space, unlike film, can be used over and over again, at some point there has to be an original file and at least one back-up. For a major film with lots of special effects, this storage space can be a huge expense. Nearly all the footage shot in Hollywood is still exposed to film, though high-resolution video cameras are used for some special effects. In the print world there are now non-video digital cameras that capture high-quality still images, but not yet at the 24 frames per second speed required for movies. So at least for a while, most Hollywood images will be scanned into the computer from exposed film.

manipulation

GETTING LARGE MOTION picture images into a computer is one thing. Endlessly modifying, retouching, color balancing and keeping track of images is quite another. While you can do some motion picture work on Macs, especially now that PowerMacs are pushing 100MHz in speed (it's not uncommon to see Photoshop boxes in post-production film facilities), the big boys on the big productions are using super-powerful UNIX computers from Silicon Graphics, Sun, HP and DEC. These workstation-class machines excel at the math represented by complex 3D modeling, image editing and animation. An SGI Power Indigo (a capable, middle-of-the-road model) costs around \$50,000. And in motion pictures, one Power

Indigo won't get you very far—you'll need a roomful of them to do anything significant. These high-end machines run image-manipulation, 3D and drawing programs much like the ones being used by graphic artists, only they make it easier to repeat steps over and over on multiple frames and in multiple layers.

As you can imagine, Hollywood directors are sticklers for color balance and color accuracy—many of the color shifts and poor-quality images we might tolerate in print are frowned upon in film. A big part of film post-production work is centered around fine-tuning colors and consistency—only today, instead of duping film at new exposures and with color correction lamps, adjustments are made in gamma curves and brightness controls, just as they are in print.

composing

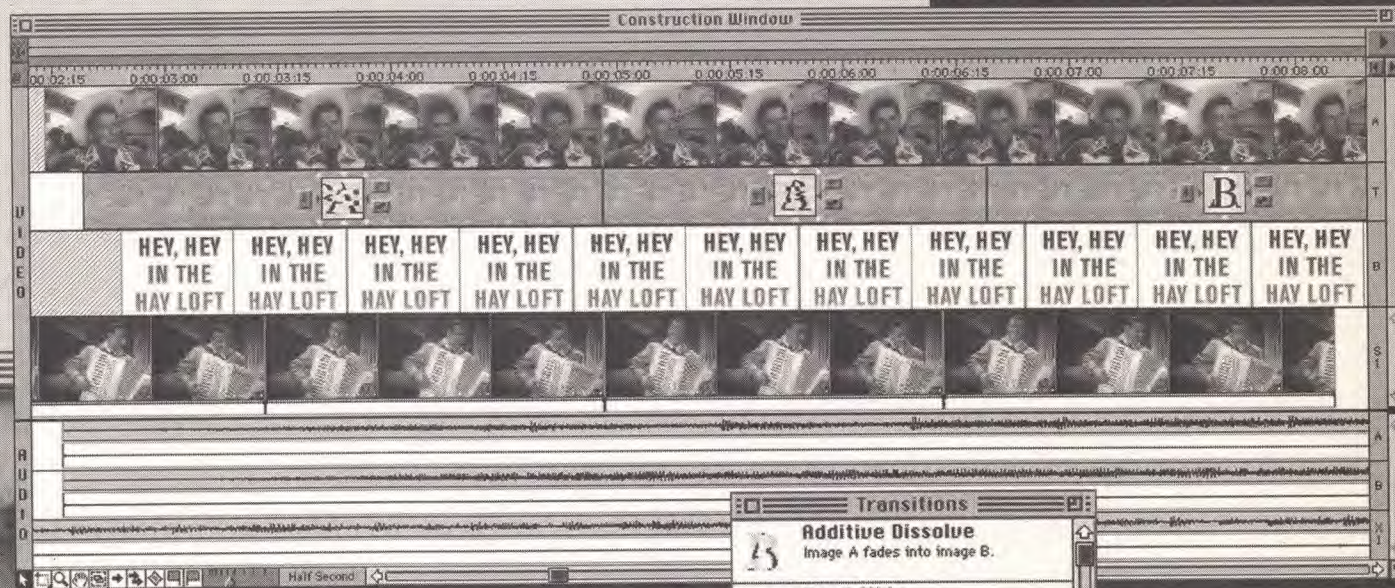
COMPOSING A DIGITAL film frame is not unlike composing a page-layout—all the elements come together to form a single image, limited by the size of the film frame. In the movies, however, in addition to that basic scenario, there's linear, narrative work, complete with plot movements, sound and music. For this sort of mixing and tracking over time, computers are ideal and have dramatically changed the way people work in film post-production—especially editing.

Film editing has many similarities to traditional paste-up in the graphic design world. It is both an artistic and a mechanical process—the mechanical part is about cutting and glueing things together; the artistic part is in the selection and order of the elements. Like paste-up artists, film editors are happy to give up physical contact with their work—it's faster, cleaner and more accurate to work electronically. Digital editing, like digital paste-up, allows for endless revisions and experimentation, and compresses precious time in the production process.

Computer editing can take a number of routes. In many cases, film is scanned quickly to video, edited in either a stock Mac program like Adobe Premiere (which tends to appeal to computer types), or more likely on a specialized video-editing system like the Media Composer from Avid Technology (which attracts traditional editors accustomed to A/B roll editing, where two separate rolls are compiled, then printed together to form the final cut). These \$45,000-plus systems work with digital image and sound files to help an editor orchestrate a film's construction. This is a world of split-second timing where frames count like heartbeats. Film is usually eventually cut and optically printed to match this video edit, but not until it's been reviewed, changed and approved by everyone involved—like replacing FPO images during stripping in print's pre-press stage.

do it yourself?

Can you buy everything you need to make feature films on your own? Well... sort of. If you have enough money to spend, are willing to settle for less-than-Hollywood results, and have lots of in-house skill and time, you can do most of the above-mentioned work on a high-end Mac (aided by some add-on hardware). Ski film pioneer Warren Miller does much of his film work on Macs, and it is shown in theaters. But the technical requirements of feature filmmaking are unlikely to arrive in a neat bundle on your desk. Broadcast quality video is a little easier to bring in-house, and low-end video (like QuickTime movies for CD-ROMs and the Internet) is now as easy to achieve as high-end print production. With products like the Radius Telecast system (\$15,000), even QuickTime movies can be elevated to broadcast video quality and produced entirely on the Mac. But the leap to high-resolution film output is a big one, and better left to the service bureaus, film labs and post-production houses that constitute an entire industry.



Computer video-composing tools, like this Mac version of Adobe Premiere, allow you to "layer" a variety of moving images, titles, audio tracks and special effects into a single work. Any number of modifications can be made to images on a frame-by-frame basis.

repurposing" its

work, the need to be digital increases.

printing to film

DIGITAL PRINTING of film images is essentially the opposite of digital scanning—a film recorder exposes new film to high-resolution image files, one frame at a time, creating new film. This film is then edited together with any existing stock, duplicated and sent out to theaters for projection. The recorders are, in some ways, like little imagesetters, only they print in color at extremely fine resolutions (up to 4,000 pixels). To the naked (or even the aided) eye, the final results look just like film exposed in the camera. Film recorders print relatively fast, but with typical speeds around 18 seconds per frame, it still takes hours of exposure time per minute of film. You can begin to see why, even with the star salaries factored out, film production costs are so high.

Right now, most Hollywood productions use a combination of digital and traditional technology—for those scenes without major special effects or those that don't need significant modification, there's no need to go through the scanning and printing process—it simply adds to the cost. But as Hollywood talks more and more about "repurposing" its work, and gets more comfortable with the convenience and speed of computer production, the need for digital originals will increase. Major theatrical releases end up on cable, in video stores, on the Internet, and on CD-ROMs—each requiring a slightly different format and perhaps even different editing. The more digital it is, the more flexible it is.

changing labor roles

NO DISCUSSION OF Hollywood filmmaking would be complete without a mention of how technology is changing job roles. Hollywood is a famous union town—a place where one person is allowed to move lights, and another to move cables, but neither can do both. Computer technology blurs job definitions and brings more power to the computer operator than any union contract ever anticipated. Consequently, just as when old-line composing room personnel were finding themselves without job skills for a new graphic arts era, many Hollywood craftspeople are finding their specialized skills unneeded. Unions, anxious to protect specific jobs, are losing ground quickly as the need for their members' skills diminishes. And only a certain number of film cutters, matte painters and the like will be able to adapt to the new computer skills needed for survival in this industry. Unfortunately, along with them will go a certain degree of craftsmanship, professionalism and tradition. But Hollywood fosters innovation, if not creativity, by playing in a very high-stakes world. Ultimately, if you throw enough money at a problem, be it labor or production, things will usually work out.

Digital technology has created a new genre of special-effects movies, and has made production of traditional stories faster and more economical. Computers are no longer the exception in filmmaking—they can be spotted in nearly every part of the process. But if you talk to the creative and technical producers in Hollywood, you'll find that along with the benefits of technology have come the pitfalls—the major one being that the technology is influencing creativity and story development in ways that are not always positive.

the computer as star, the net as co-star

THANKS to a proliferation of movies where computers are an important plot element, there is a whole new market for designs that appear on computer screens featured within the movies. Action on the computer screen is often an important part of the action on the big screen. And because the images shown on computer screens are of the low-resolution video type, a host of multimedia and print producers is being tapped to independently design and execute these on-screen productions—mostly with off-the-shelf design and production tools like Macromedia Director, Adobe Photoshop and Fractal Design Painter.

David Watkinson, a freelance multimedia designer, was pulled in to be part of a team to produce all the screen images

computer keys that don't quite work right is like watching someone who has no concept of music play the piano—a certain segment of the audience will be distracted.

Watkinson uses standard paint and image editing programs on a Mac (or PC if necessary) to produce the screen compositions, which are then assembled in Macromedia Director for playback in sequence, or in response to keyboard commands. As someone who admittedly "hates giant file sizes," Watkinson loves his work for the movies, since almost everything is done at 72 dpi screen resolution. Aside from some anti-aliasing work in Photoshop, and color optimizing in DeBabelizer, most screen compositions are technically straightforward—nothing has to print to an imagesetter or film recorder.

Alex Mann of Mann Consulting in San

would be a large part of this film's audience. "We had to choreograph entire scenes on the computer screen," says Mann. Some technical liberties, for plot and time's sake, had to be taken. "If we had loaded Web pages at real speeds," quips Mann, "we'd all still be in the theater waiting for the film to end." Part of the fun for Mann and his crew on *The Net* was creating fictional Web pages—the navigational graphics and buttons didn't have to actually link to anything.

Mann's toolbox contains many standard Mac programs, and for screen compositions he prefers Canvas from Deneba for its superior bitmap handling and fluency

in screen resolutions. He's also one of the few professional designers looking forward to a Mac



When computers feature in Hollywood films like *The Net*, the action on the monitor is choreographed as carefully as the action on the big screen.

Where Hollywood and the Desktop Unite

for *Sliver*, *Apollo 13* (there were quite a few, thanks to so many shots of *Mission Control*) and several other feature films. Watkinson, based in Santa Monica, California, works with film directors and production designers to understand exactly what a computer screen image should look like, and how it actually has to function during production. Watching an actor tap

Francisco has also done his share of screen designs for Hollywood productions, most notably the Sandra Bullock thriller *The Net*. Here, according to Mann, the computer was conceived as a major character of the

film—it needed "personality," but of the technical sort. Mann and his crew had to design an entire interface for the on-screen computers so they wouldn't quite be Macs or PCs, but something in between. They also had to function to please the technophiles who

Even when the Web page is fictional, like this one for The Net, it has to look like it would work.

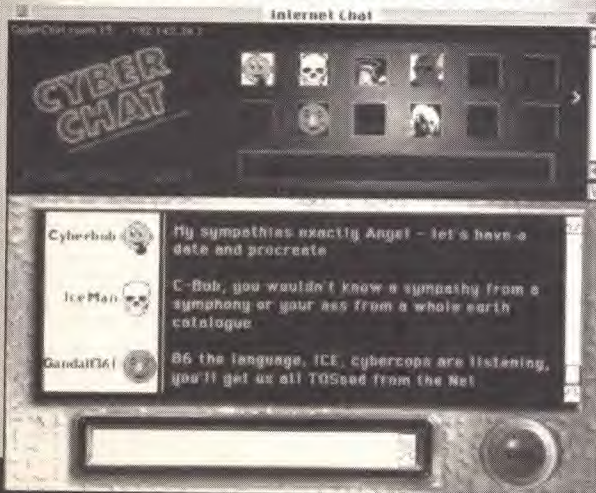
version of CorelDraw—also for its superior bitmap capabilities. Final images are brought into Director for playback—it is, according to Mann, "essential" in a production environment because of its reliability and because it can be used on Macs or PCs of nearly any variety. He makes up for Director's weaknesses (in typography, for instance) by using other programs, and importing Pict files back into Director.

Both Watkinson and Mann stress that a solid background in print production and fine arts is essential for their craft. "You can teach a good print person the skills of Director or DeBabelizer," says Mann, "but it's much harder to teach them about good composition or color selection." This is why, says Wilkinson, print production practi-

tioners are taking so well to the World Wide Web and other forms of electronic display—they need all of the composing and artistic skill sets, but don't have dependence on file sizes and print resolutions. "Disdainers of DTP like me, and DTP people will meet and come together on the Internet," Wilkinson says. "It's like designing brochures in 72 dpi." Mann refers to on-screen design as "almost cheating," since the file sizes are so low.

But both designers also caution that the world of on-screen design, especially for the movies, is a world heavy in 3D modeling and imaging—not a place where print designers are very comfortable. Three dimensional design is as much about engineering and architecture as it is about illustration and drawing. Not everyone, Mann comments, adapts well. "It's tough to pick up 3D on your own," he says. "The tools are still pretty damn crude, really. Unfortunately, in the world of computers, the notion is that if one machine can do it all, then one operator should be able to do it all."

Gene Gable is the publisher of *Publish Magazine*, published by International Data Group, San Francisco. His Internet address is gene_gable@advanced.com



The ITC typefaces shown in this issue of U&Lc will be available to the public in various formats for the Macintosh and PC on or after November 20, depending on each manufacturer's release schedule. Only ITC, ITC Subscribers and ITC Distributors are authorized to reproduce and manufacture ITC typefaces.

ITC Humana™

ITC HUMANA

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Italic

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Script

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sans

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sans Italic

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ITC Humana, designed by Tim Donaldson, is an extended typeface family with an unusual array of variations. In all, the family includes 15 weights and styles: light, medium and bold weights of the serif design in regular, italic and script forms, along with a more informal sans serif style in light, italic, medium, medium italic, bold and bold italic.

A charismatic and versatile type family, ITC Humana is well suited to a wide range of uses

where clarity is important yet a certain friendliness is desired. Donaldson sees the sans serif as particularly appropriate for use in this manner. His keen interest in Information Design is evident in the ITC Humana type family. The regular is highly legible yet warm, the sans serif faces give a clean look that avoids appearing clinical, and the italic and script designs are inviting.

Donaldson, a self-taught type designer, began his career as a sign painter and eventually gravi-

tated to lettering and typeface design. His long history of creating with pen in hand and ink on his fingers is evident even in his digital designs. Donaldson initially created the ITC Humana script face with a broad-edged pen. Wondering what a corresponding roman might look like, he started with pencil sketches as a prelude to constructing the letters on screen. Using FontStudio, Donaldson pulled on the béziers until he achieved the forms he wanted.

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1234567890

abcdefghijklmnopqrstvwxyz

1234567890

abcdefghijklmnopqrstvwxyz

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ITC Humana

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ITC Humana Italic

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1234567890

ITC Humana Sans

abcdefghijklmnopqrstvwxyz

1234567890

abcdefghijklmnopqrstvwxyz

1234567890

abcdefghijklmnopqrstvwxyz

1234567890

ITC Humana Sans Italic

ITC Humana
Script Bold

*I want to be
alone.*

Greta Garbo in
Grand Hotel, 1932

ITC Humana Light Italic

*Oh, champagne—I love it!
It tastes like your foot's asleep.*

Joan Davis in *George White's Scandals*, 1945

ITC Humana
Medium

Here's
looking
at you,
kid.

Humphrey Bogart
to Ingrid Bergman in
Casablanca, 1942

ITC Humana Script Medium

Rosebud.

Orson Welles in *Citizen Kane*, 1941

ITC Humana Script Light

Oh, Jerry, don't let's ask for the moon. We have the stars.

Bette Davis to Paul Henreid in *Now, Voyager*, 1942

ITC Humana Sans Light

Do you speak
Canadian at all?

Dabney Coleman to Nick Nolte in *North Dallas Forty*, 1979

ITC Humana Medium Italic

*A man works all his life in a glass factory,
one day he feels like picking up a hammer.*

Harold Lloyd in *The Sin of Harold Diddlebock*, 1947

Last
night
I dreamt
I went
to
Manderlay
again.

Joan Fontaine in
Rebecca, 1940

ITC Humana
Light

**I coulda been a
contender.**

ITC Humana Sans Bold

Marlon Brando in *On the Waterfront*, 1954

ITC Humana Bold Italic

Now, I am in no position to mention their names by name but I can tell you this—they are the kind of types that have been known to act very hot-headed in their day and age.

Spencer Tracy in *Pat and Mike*, 1952

ITC Humana Medium Italic

WHEN
men go right
WOMEN GO
after them.
WRONG,

Mae West in *She Done Him Wrong*, 1933

We all go a little

mad *sometimes.*

Anthony Perkins in *Psycho*, 1960

ITC Humana Sans Bold Italic

ITC Humana Medium Italic

Oh, Beulah...peel me a grape.

Mae West to her maid in *I'm No Angel*, 1933

ITC Humana Sans Medium

IF YOU WANT TO FIND AN OUTLAW, YOU CALL AN **OUT-LAW.** IF YOU WANT TO FIND A DUNKIN' DONUTS, CALL A **COP.**

Randall "Tex" Cobb in *Raising Arizona*, 1987

ITC Humana Bold

If I had choice of weapons with you, sir, I'd choose **grammar.**

Halliwell Hobbes to Ned Sparks in *Lady for a Day*, 1933

Quotes excerpted from the book *Great Movie Lines*. Copyright © 1993 by Dale Thomajan. Reprinted with permission from Fawcett Books.

(How to choose a film using expressive display faces)

Fontek® on Display

20 New Fontek Typefaces

Debut in the ITC Typeface Library

The Fontek typeface collection, a recent winner of the *Macworld* magazine Editors' Choice Award, includes inventive and trendsetting typefaces from some exceptional contemporary designers. Twenty new and exclusive display fonts, ranging from a futuristic OCR font to an embellished script face, will complement a variety of graphic design layouts. The typefaces are now available in both PostScript Type 1 and TrueType formats for the Macintosh and PC.

All Fontek display faces come with the Letraset® Character Chooser, a utility that allows you to view and select special characters such as ligatures, swashes and alternate characters. The Character Chooser also displays accented characters, punctuation and information about the selected typeface, making it easy to get the most from each font.

The Fontek line, now part of the ITC typeface library, is available from ITC Subscribers and ITC Distributors.

A B C
D E F
G H I
J K L
M N O
P Q R
S T U
V W X
1 2 3 Y Z
4 5 6 !
7 8 9 0

ite
CARUMBA™

1 ABCDEFG
2 HIJKLM
3 ABCDE
FGHIJK
LMNOP
QRSTU
vwxyz
WXYZ

This design by English type designer Timothy Donaldson radiates suspicion and intrigue. The capitals feature a softer, wider construction and perfectly complement a very condensed, angular lowercase with Gothic overtones. ITC Cult is ideal for work demanding a mystical or New Age appearance.

ITC
Cult™
abcdefghi
jklmnopqr
stuvwxyz

How to Beat the High Cost of Living (1980)

ITC Carumba, a three-in-one design with a Latin American flair, offers a trio of initialing capitals, a versatile lowercase, and many alternative letter selections. It was designed by American West Coast designer Jill Bell.

abcde
fghijk
lmnop
qrstu
vwxyz

abcdefghijklmno

ite
C h i l l

ABCDEFGHIJKLM

1234567890

How He Lied to Her Husband (1930)

ITC BUZZER 3™

HOW TO STEAL A DIAMOND IN FOUR UNEASY LESSONS (1972)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

OWING TO THE ADVENT OF MULTIMEDIA AND ON-SCREEN GRAPHIC DESIGN, OCR (OPTICAL CHARACTER RECOGNITION) FONTS ARE ENJOYING A MAJOR RESURGENCE. ITC BUZZER 3, WITH ITS STRONG FUTURISTIC APPEARANCE, IS VERY MUCH IN THE OCR STYLE, BUT IT CONTAINS MANY DESIGN CHARACTERISTICS THAT SEPARATE IT FROM THE MORE PREDICTABLE GEOMETRIC STYLES IN THIS POPULAR CATEGORY. THE TYPEFACE WAS DESIGNED BY PAUL CROME AND TONY LYONS.

ITC Gigi's chic, informal style features an abundance of flourishes and swirls that give it a charming and spontaneous handwritten quality. Tight curlicues on many of the letters, particularly the capitals, are reminiscent of a Parisian schoolchild's quill pen script. The typeface, designed by Gill Bell, is ideal for joyous events or for use in the fashion arena.



123456
7890

How to Marry a Millionaire (1953)

abcdefghijklm
nopqrstuvwxyz

ABCDEFGHIJ
KLMNOPQ
RSTUVWXYZ

ITC Green exemplifies Timothy Donaldson's affinity for experimenting with letterforms. This typeface features a sharp contrast between thick and thin strokes and combines with some eccentric lowercase letters to create a vital, clean-cut style. ITC Green is at ease in both large display sizes and small text sizes and is appropriate wherever a fresh, new look is needed.

ITC Green™

abcdefghijklmn
opqrstuvwxyz
1234567890

ABCDEF
GHIJKL
MNOPQRS
TUVWXYZ

ITC Diversities

These fresh, vibrant illustrations are from the fluid pen of New York City-based artist and graphic designer, Mike Quon. ITC Diversities contain a little bit of everything—household objects, food and beverage items, musical instruments, sports and travel images—all rendered in Quon's bold, direct signature style. It is an ideal collection for a diverse range of creative applications, including announcements, brochures, fliers, greeting cards, menus and stationery.

ITC Chiller is awash with shocking splatters that give it a dangerous, reckless look. The typeface, designed by British designer Andrew Smith, was carefully calculated and is surprisingly legible, even in small sizes. A collection of alternate characters and ominous spot illustrations guarantee striking and effective graphics.

qrstuvwxyz

How to Murder a Rich Uncle (1957)

er

PQRSTUVWXYZ

How Green Was My Valley (1941)



ITC Eclectics

This high-spirited, imaginative collection includes festive human and animal figures as well as all sorts of environmental, seasonal and culinary images. ITC Eclectics was created by Minneapolis artist Pepper Tharp, who is best known for her pen and ink drawings and cut paper collages. Tharp designed this fun series for a broad range of applications—announcements, brochures, bulletins, fliers, greeting cards and invitations—or wherever a touch of humor and warmth is desired.

.....
How to Succeed in Business
Without Really Trying (1967)
.....

ITC IMPAKT™

ABCDEFGHIJKLM
This condensed typeface was inspired by the Soviet constructivist movement of the 1920s. ITC Impakt bears a
NOPQRSTUVWXYZ
powerful geometric appearance that makes it an ideal
abcdefghijklmnopqrstu
choice when a commanding effect is required. The type-
nopqrstuvwxyz
1234567890
face was created by British designer Leonard Currie.

A B C D E F G

etc **H o l l y**
 * ☆ ◎

N O P Q R S T

1 2 3 4 5 6 7 8 9 0

Phill Grimshaw's buoyant copperplate script projects a magical sense of gaiety in an otherwise conservative category. The initial capitals harmonize with a lowercase that bounces along with a lively, carefree attitude. ITC Scriptease is ideal for all occasions where an uplifting look is desired. It was created by British master letterer Phill Grimshaw.

abcdefghijklmnopqrstuvwxy&

.....
*How to Save a Marriage
and Ruin Your Life (1968)*
.....

etc **S c r i p t e a s e™**

A B C D E F G H

I J K L M N O P

Q R S T U V W X Y Z

ABCDEFGHIJK
How to Get Ahead in Advertising (1989)
LMNOP
QRSTU
VWXYZ
abcdefghijklmnop
ghijklm
nopqrst
vwxyz

Timothy Donaldson's **1234**
 ITC Orange defies the
 conventional rules of letter con-
 struction. It has a soft appearance
 with an unusual thick/thin stroke
 style that produces a fascinating
 texture when viewed in small and
 large sizes. It is perfect for work
 that requires a departure from the
 standard sans serif styles.

ITC Orange™

567890

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

How to Commit
 Marriage (1969)

weird™



abcdefghijklmnopqrstuvwxyz

rstuvwxyz

ITC Hollyweird is a bold display script with a funky, unkempt appearance. Tight curled flourishes wrap the fashionable uppercase like haughty feather boas. The capitals are ideal for initialing purposes and the lowercase produces maximum impact when set tightly. A winning choice for work requiring a casual-chic appearance. Designed by Gill Bell.

1 2 3 4 5
 6 7 8 9 0

ABCD
 EFGHI
 JKLMN
 OPQR
 STUV
 WXYZ

How to Be Very
 Very Popular (1955)

ITC
 Neo Neo™

1234567890

ITC
 Jokerman™
 abcdefghijklmnopqr
 stuvwxyz 123456

How Sweet It Is (1968)

7890

ITC Jokerman is a wildly original and energetic typeface from the hand of Andrew Smith. Fanciful internal and external elements support a spirited troupe of casual letterforms that exude excitement and vitality. ITC Jokerman is effective both in all capital or upper and lowercase settings. Many alternate letters and funky devices are included.

ABC
 DEFGHI
 JKLMN
 OPQRS
 TUVWXYZ

ITC Neo Neo has casual, slightly condensed letterforms with smooth, soft lines that are reminiscent of roadside motel and diner signs of the 1950s. ITC Neo Neo can be equally effective set in all caps or caps and lowercase to convey a bright, inviting mood. The typeface was created by Timothy Donaldson.

abc
 def
 ghij
 klm
 nop
 qrst
 uvw
 xyz

ITC Montage was inspired, as the name suggests, by the selection and arrangement of various ready-made elements such as torn paper, cut-outs, scratch board and stenciled letters. Designer Alan Dempsey has developed a variety of casually drawn letterforms set on a background of daub-like brushstrokes to create this dramatic and contrasting typeface.

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ

ITC
 Montage™

1 2 3 4 5 6 7 8 9 0

How to Rob a Bank (1953)

How Do I Love Thee (1970)

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

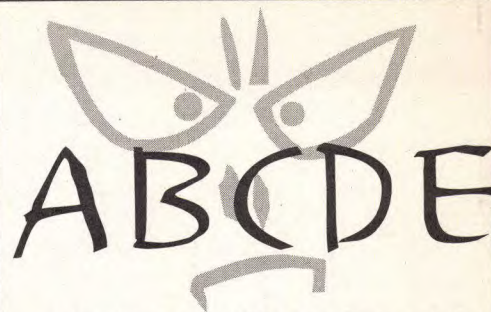
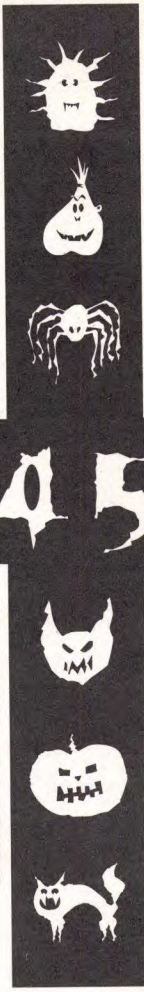
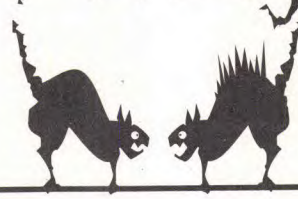
a b c d e f g h i j k l

1 2 3 4 5 6 7 8 9 0

m n o p q r s t u v w x y z

ITC

SPOOKY™



A B C D E

How I Got Into College

This haunting alphabet is mandatory for Halloween projects and other occasions that suggest mystery. ITC Spooky makes its presence felt with an array of fiendishly funny spot illustrations—all from the vivid imagination of Timothy Donaldson.

a b c d e f g h i j k l m n o p q r s

t u v w x y z

ITC Wild Thing™

How the West Was Won (1962)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

This unabashed script style pulsates with energy and vibrance. Designed on-screen by Martin Wait, one of Britain's foremost lettering designers, ITC Wild Thing bridges the gap between craft and technology, and complements work aimed at the youth market.

1 2 3 4 5 6 7 8 9 0

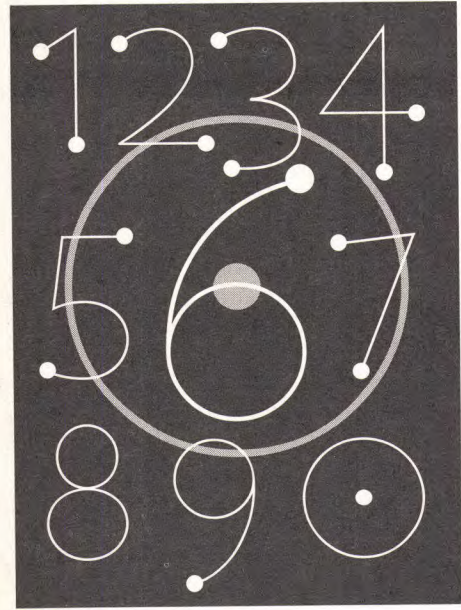
Zeitc™ 1 2 3 4 5

A B C D E F G H I J K

a b c d e f g h i j P Q R S

ITC **Telegram™**

How I Won the War (1967)



ITC Telegram is a casual style influenced by the ball-and-rod or 'atomic' imagery that was so popular during the 1950s. The typeface earned its name because it reminded the designer, Timothy Donaldson, of lines and knobs. This playful alphabet communicates an almost childlike innocence and so is ideally suited for work directed toward younger audiences.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z



FGHIJKLMNOP
QRSTUVWXYZ

.....
1989)
.....

abcdefg

This easy, free-spirited typeface design was developed directly on-screen by Timothy Donaldson. Despite its hand-drawn appearance, ITC Trackpad has been carefully worked to ensure easy reading, even in small sizes. Jagged features give the text a pleasing texture and produces an informal, yet striking appearance.

hijklmnopqrstuvwxyz 1234567890

ITC Urbans
New York painter Mark T. Smith's satirical urban images exude the raw power and vitality of modern city life. ITC Urbans were executed with the same bold, spontaneous pen strokes as the original drawings for his solo art exhibition. The collection is a great design resource for a variety of work, including book jackets, brochures, CDs, posters, newspapers and editorials.

ITC Zaragoza, designed by Phill Grimshaw, is a bold, beautifully rendered script incorporating an internal zigzag decoration that gives it an impressive Latin American flavor. Expansive initial capitals enhance the design and harmonize with a lowercase that should be set closely for maximum effect.

itc
TrackpadTM

.....
How to Steal a Million (1966)
.....

itc **Z** abcdefghijklmno pqrstuvwxyz
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1234567890

67890
LMNO
TUVWXYZ

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

.....
How to Make an American Quilt (1995)
.....

vwxyz

ITC Zennor is Phill Grimshaw's bold, italic brush script style with slick, dashing letterforms that have an almost globular quality. ITC Zennor has an uppercase that can be used alone or as initials with a strong authoritative lowercase. The typeface is an ideal choice for work requiring a casual, but confident and controlled look.

abcdefghijkl
mnopqr
stuvwxyz
SmackTM
1234567890

ITC Smack has an immediate, emotional hand-written appearance. Its raw, energetic qualities are arresting in all capital and lowercase settings. Jill Bell's versatile typeface is a good choice for work targeted at Generation X.

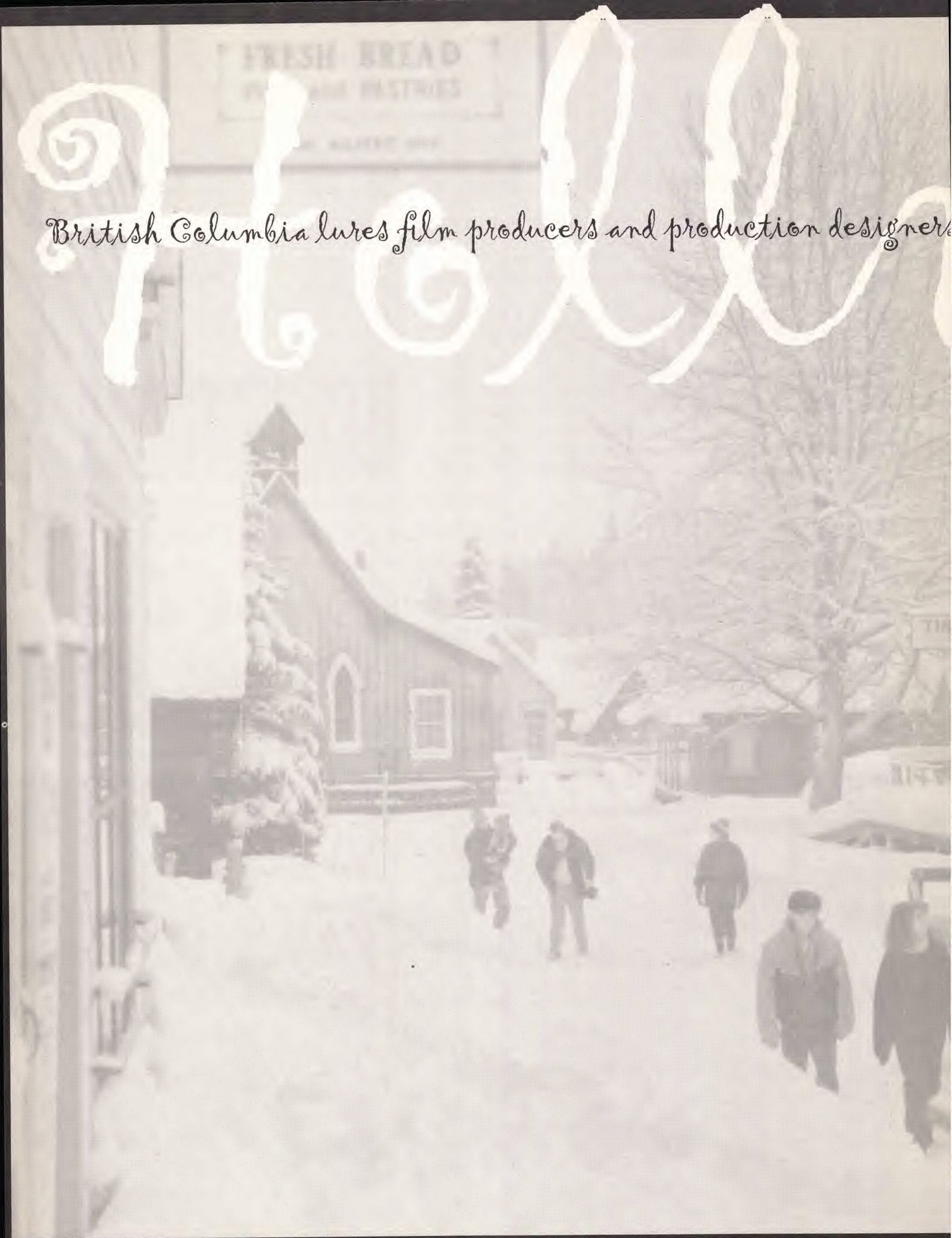
.....
How to Murder Your Wife (1964)
.....

ITC UrbansTM



FRESH BREAD
PASTRIES

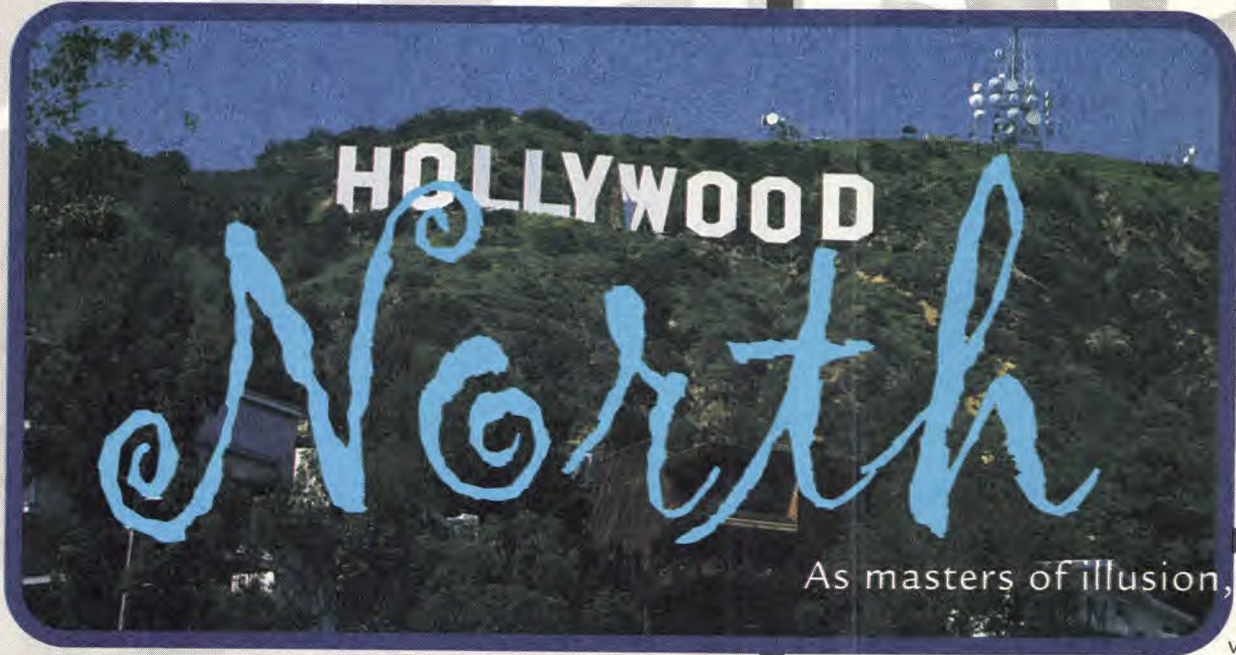
British Columbia lures film producers and production designers





TAKASHI SEIDA

with its array of film services, talent and legendary locations.



FRANÇOIS HYACINTHE

As masters of illusion, production designers construct fantasy realms to convince moviegoers that actors have been miraculously transported into another world. Overseeing a film's period research, storyboarding, design and construction of on-location and studio sets, props, costumes and special effects, production designers attempt to create a seamless sense of time and place for the director, the actors and the action.

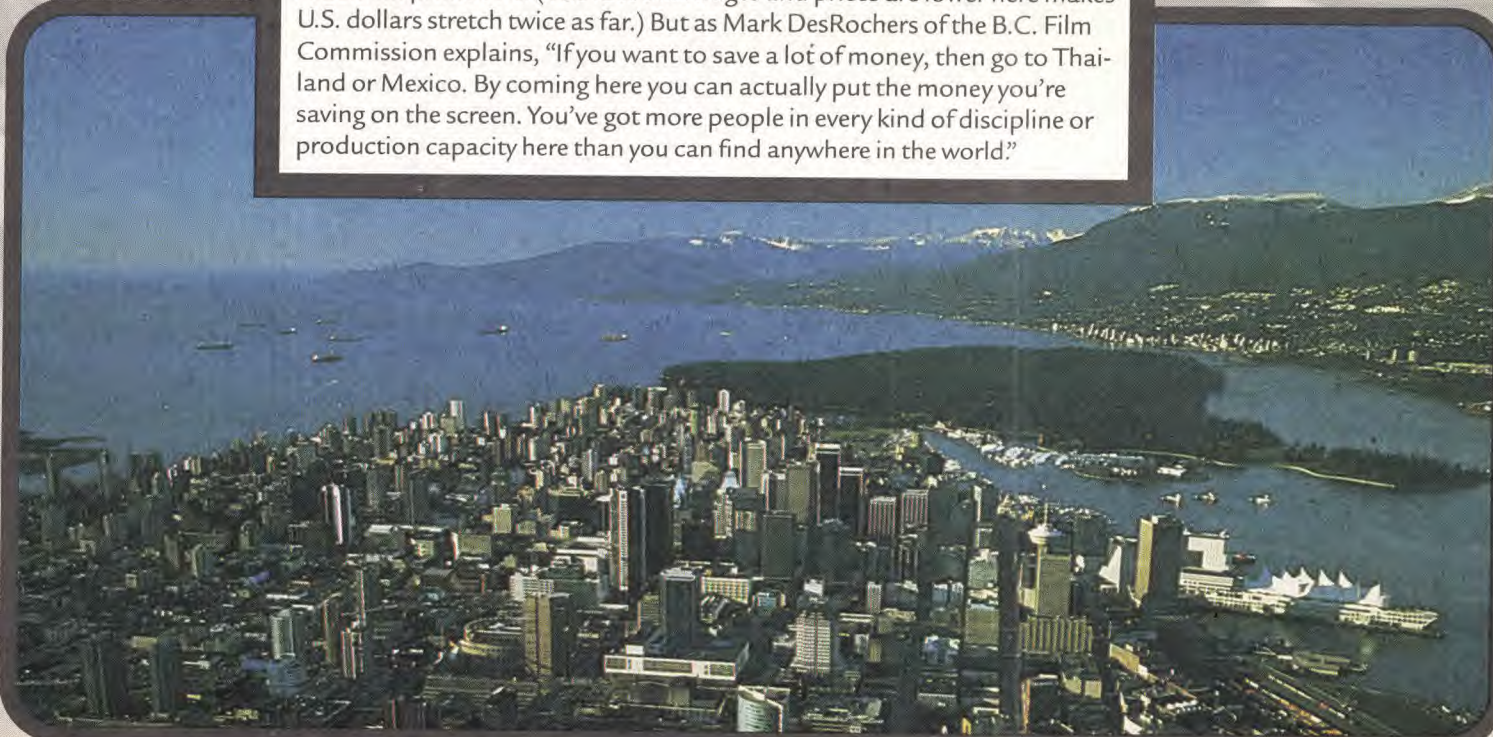
years the list of made-in-B.C. productions has grown from action films like *Rambo: First Blood* and mainstream runs like *Far From Home: The Adventures of Yellow Dog*, *Intersection* and *Bird on a Wire* to mega-budget features such as *Little Women* and *Legends of the Fall*. The region has also fostered successful home-grown productions like *Whale Music*, *Magic in the Water*, and *Double Happiness*, and two top TV series—"The X-Files" and "Highlander."

Why choose Canada? Vancouver is an international urban center where most downtown hotel staffs have become veterans at catering to film crews' particular needs (where *do* you find a roll of duct tape at 3:00 a.m.?). It is also home to experienced local art directors, set designers, costume designers, prop managers, animal trainers, craft service people, weapons handlers, casting directors and actors, as well as Canada's largest production studio—North Shore Studios—which meets every conceivable form of pre- and post-production need. Within a reasonable drive, you can be on location in an untouched rain forest wilderness, an alpine glacier, the high chaparral or the Arctic tundra.

Of course, the Canadian dollar's favorable exchange rate is alluring to American producers. (The fact that wages and prices are lower here makes U.S. dollars stretch twice as far.) But as Mark DesRochers of the B.C. Film Commission explains, "If you want to save a lot of money, then go to Thailand or Mexico. By coming here you can actually put the money you're saving on the screen. You've got more people in every kind of discipline or production capacity here than you can find anywhere in the world."

In Hollywood's golden days, production designers created magical western towns and gladiator arenas out of clapboard facades, miniature models, and papier-mâché. But today's film and TV production designs are highly-detailed, elaborately-contrived, and hopefully, believable worlds. Today's more sophisticated, and somewhat-jaded viewing audiences are no longer convinced that the Joshua Tree Desert near Los Angeles is actually the planet Mars, as was the case in the 1930s *Flash Gordon* and *Buck Rogers* features.

Production design, like real estate, benefits from a prime location. Increasingly, that location is British Columbia. Each year, more than 75 producers travel 2,000 miles up the coast from Hollywood to spend \$500 million production dollars in this region. In recent



TOURISM VANCOUVER

STUDIO GRANDELL

Top: *Romantic Intersection* in West Vancouver
Left: The Vancouver skyline

Star Sets

Film: *Call of the Wild* 1992 (Rick Schroeder, Gordon Tootoosis)
Settings: Skagway, Alaska and Dawson City, Yukon, 1890
Location: Barkerville Provincial Park

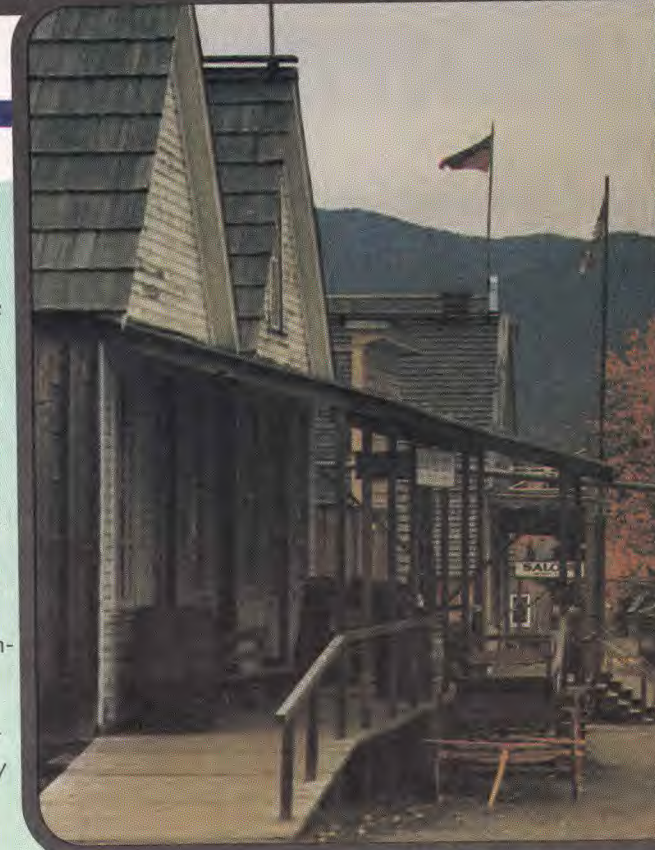
Film: *Far From Home: The Adventures of Yellow Dog* 1994 (Jesse Bradford)
Setting: Vancouver Island, 1994
Locations: Tofino, Ucluelet, Pacific Rim National Park, Golden Ears Provincial Park, Mayne Island

TV Series: *Highlander* (Adrian Paul, Stan Kirsch, Jim Brynes)
Settings: Varies from 1500s Mongolia to 1700s U.S.
Locations: Vancouver, West and North Vancouver

Call of the North

When a script calls for a particular location, the production designer's problems might appear to be nominal: either go to the setting or build it on the studio lot. But recreating a realistic 1860s New England home, a 1914 Montana cattle baron's ranch, an 1890s Yukon territory town, a rain forest wilderness, or even modern-day Seattle on a sunny day, can be a lifetime challenge or an economic nightmare. A bad production location—even if it's the actual setting for the scene—can spell an even bigger disaster than just going over budget on outside production personnel and cast. Scripts have sometimes been rewritten and critical scenes totally dropped to compensate for a lack of local resources or shooting difficulties caused by poor production planning.

One portion of the 1992 *Call of the Wild* script, for example, called for turn-of-the-century Seattle. Production designer John Willett was hired to mastermind the recreation of Jack London's classic novel. Willett researched old Klondike photographs and then headed to Howe Sound where he found the perfect replication of an 1890s Seattle scene. The passenger ship and docks were already in place on the Britannia Beach docks. For the rest of the shooting, he headed halfway up the province to Barkerville. This 1870s gold rush town on Williams Creek has forty original buildings and fifty-seven reconstructed structures flanked by dirt streets and surrounded by dense, moss-covered forest. A national historic site and tourist attraction, Barkerville specializes in set construction and prop supply behind the scenes.



Barkerville was used for the Dawson City, Yukon, 1890 scene.



Barkerville as it appeared in the 1992 remake of *Call of the Wild*.

Film: *Intersection* 1994 (Richard Gere, Sharon Stone)
Settings: Vancouver and West Vancouver, 1990
Locations: Gastown, Point Grey, Stanley Park (Vancouver)

Film: *Legends of the Fall* 1994 (Brad Pitt, Anthony Hopkins, Aidan Quinn)
Settings: Helena, Montana, 1920s; and Ypres, France, 1915
Locations: Vancouver, B.C. and Stoney, Alberta

Film: *Little Women* 1994 (Winona Ryder, Susan Sarandon)
Settings: Greenwich Village, New York; French countryside and Swiss sanitarium; New England countryside, 1860s
Locations: Victoria and Cobble Hill, Vancouver Island

Film: *Magic in the Water* 1995 (Mark Harmon, Joshua Jackson)
Settings: Vancouver and Glenorby, 1990s
Locations: Vancouver and Kaslo

Film: *The Scarlet Letter* 1995 (Gary Oldman, Demi Moore, Robert Duvall)
Setting: Massachusetts, New England, 1600s
Location: British Columbia

TV Series: *The X-Files* (David Duchovny, Gillian Anderson)
Settings: the Continental U.S.
Locations: Vancouver and British Columbia

Faux France, Connected Concord

When Australian director Gillian Armstrong needed an 1860s New England town, an elegant Boston home, a well-groomed French garden, and the grounds of a Swiss sanitarium for the 1995 remake of *Little Women*, she and production designer Jan Roelfs also went to British Columbia.

For the Moffat House dressing room and ballroom scenes, as well as the New York offices of the *Daily Volcano* newspaper, Scottish coal baron Robert Dunsmuir's 39-room, 1880s Craigdarroch Castle was used. The French painting class and the Swiss sanitarium scenes were shot at James Dunsmuir's 1908 Dunsmuir Castle and gardens (now the Royal Roads Military College), which rest in Hatley Park's 650-acre manicured landscape. Wintry New England scenes were filmed in nearby Cobble Hill, while candlelit interior sets were built and shot at Vancouver's North Shore Studios. At each location, Roelfs worked with art director Richard Hudolin (who also works as a film and production designer), as well as set decorator Jim Erickson and prop master Jimmy Chow to research and select each object for its authenticity: from the postage stamps and telegrams to vanity sets and paint palettes. Some were already available on set at Craigdarroch Castle or in Victoria's antique row, while others were reproduced by local artisans.

The film's Greenwich Village set took a little more work. Roelfs dressed downtown Victoria's streets and sidewalks with tons of dirt. The electric streetlights were removed and replaced with gaslights. Victoria's horse-drawn carriages, which normally take tourists around town, were hired, along with over 150 costumed local extras to provide the finishing touches.



Little Women's Victorian-era Manhattan sets were recreated in downtown Victoria, Vancouver Island.





STUDIO GRANDELL

ressed" to look like 1890s
on in *Call of the Wild*



"Highlander" on
the shores of
West Vancouver.

ooking for Magic in
e Water's mythical
ke monster, Orky, in
e Canadian Rockies
wn of Kaslo

Legends of Gastown

With *Legends of the Fall*, production designer Lily Kilvert encountered a formidable problem: finding a turn-of-the-century Montana ranch and town at the same time as a World War I French battlefield. Director Edward Zwick remembers the search: "We spent an incredible two days flying over the Continental Divide all the way up from Montana, through Glacier National Park and up to Calgary."

But Kilvert—a former New York-based photographer turned L.A. production designer—found the perfect undeveloped spot. She built the Ludlow ranch from scratch on the Stoney Nation Indian Reserve, with its awe-inspiring, glacier-topped view of the Canadian Rockies. She researched 19th-century Siberian log homes and added those distinctive details to the construction.

The battle of Ypres was also filmed on the reserve. Working with war weapons specialist Neil McLeod and pyrotechnics supervisor Bruno van Zeebroeck, Kilvert had trenches dug in the open prairie; hundreds of mortars were planted to simulate World War I artillery fire; stuntmen were coordinated to be catapulted over the actors; and more than 800 local extras were used.

The film's bustling scenes set in Helena, Montana were created in Vancouver's Gastown area. With the assistance of set designer Sigrid Mekkinosson and head scenic artist Matthew Lammerich, the turn-of-the-century storefronts and warehouses surrounding Maple Tree Square and the Hotel Europe were transformed with the addition of a few signs, awnings, tons of dirt, and locally-rented props.

It has been almost a century since Thomas Edison's mechanical wonder—the kinetoscope—first transported audiences to a different world and time. In those early days, motion pictures presented black-and-white visions of train robberies and blinding white sunrises. Then they became colorful: a Civil War scene silhouetted against an intense orange, red, and blue sunset, or the sun rising behind the earth as a shuttle craft lands at a space station. We still seek escape by going to the movies. There, we see the world through the director's eyes in a temporary universe created by the production designer and a team of master magicians.

Vancouver icon: the Royal Canadian Mounted Police



GAUMONT TV/FILMS INTERNATIONAL

A "Highlander" flashback to the American frontier, filmed on a stream in the British Columbian wilderness.



TOURISM VANCOUVER

Behind the Scenes

"I'm in Vancouver because the work is here, although I've worked in L.A., Chicago, and theaters all over the place. The truth is I like it here and the work is here," says Steve Geaghan,

the production designer of the TV series "Highlander." Geaghan's credits include 14 "Outer Limits" episodes (one is an Ace Award nominee for design), the "Sliders" pilot, and the first season of "The Commish"—all are Vancouver productions. He has also art directed features like *Betrayed* and *Who's Harry Crumb?*

Geaghan got into the business in 1966, during his sophomore college year. "I walked into the theater department where they were doing a production of *Antigone*. I said to the guy 'Hi, I want to audition for the part of the dead body.' The director looked at me and said, 'Well, we're not doing the Sophoclean version, we're doing the ennuï version.

We don't need any dead bodies on stage, but we do need some live ones backstage. Are you interested?'" That was the beginning of a career that has progressed from working as an assistant theatrical designer to heading a film production art department.

"Basically, as the production designer I'm responsible for everything that goes in front of the camera that isn't an actor: special effects, costumes, sets, props, lighting, everything. I liaise with those department heads and make sure they all understand the production design concepts behind the show. The concept is basically the matrix through which all these elements will be placed. You have a certain shape: the period, the style, the color, textures, light, every visual detail. There's also a larger view, especially with "Highlander," where the executive producer might say, 'We want this episode to look dark and gritty.' And that's basically the bottom line. When we do Mongolian yurts in the year 1700—as Duncan McLeod is walking through Mongolia into Southern China—the yurts will have a certain distinctive color, lighting, texture, and will be slanted a cer-

tain way to give them the 'Highlander' look."

Each episode's visuals are produced in seven days by a two-man department—Geaghan and his art director—that oversees every aspect of the visuals even when the productions go to French locations. On last season's "Outer Limits" the production design changed from episode to episode. Geaghan worked with an art director and a draftsman on a different concept each week. But no matter what the project may be, Geaghan says, "The most important thing about the job is that the setting is well designed. You should be able to look at it and understand from a glance and know who lives there, how they live, and what kind of people they are. You should know what happens in it as well. Nobody watching a show cares that you didn't have enough money to do the project right. You have to be a diplomat, an architect, an illustrator, a counselor, and a therapist. You are a provider of security and information so that carpenters, painters, scenic artists, set decorators, lighting technicians, costume designers, and prop masters can do their jobs without impediment."

CONTENTS

HELP

◀ PAGE ▶

◀ MARK ▶

NOTEPAD

HIGHLIGHT



RETRACE

FIND

DESIGNER

WHEN FILM EXPERT James Monaco came to revise the third edition of his comprehensive book, *How to Read a Film*, he literally prepared the new version as a CD-ROM. Since its first Oxford University Press edition in 1977, the title has become a reading list standard for hundreds of film classes

advantage of our ability to add other media, like the use of QuickTime movies, to help explore ideas in the main text." The effort to create this text-driven and amply annotated CD-ROM was highly collaborative. The team comprised Crippen Strauss, freelance designer Lynn Varsell, and James Monaco himself.

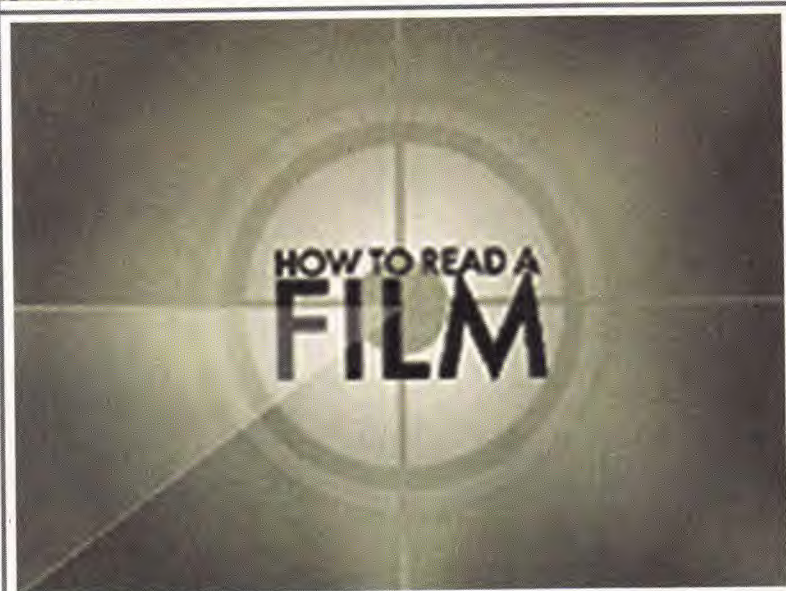
Monaco—who apart from authoring books on film and the media, is also president of UNET, an electronic publishing firm—spent two years working on both texts and assembling still photos, film clips, illustrations and also creating an audio component for this CD version of his book.

As project producer, Crippen Strauss worked closely with a programmer to develop an accessible framework to present the text.

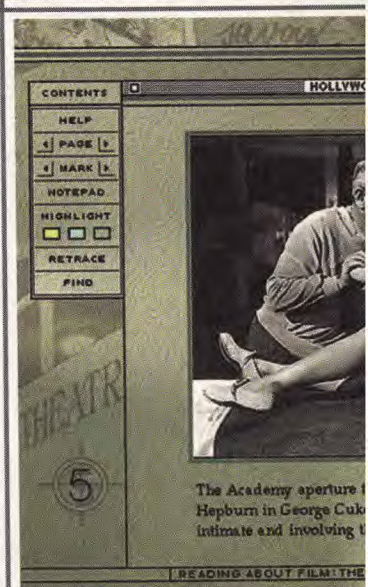
"The Voyager Expanded Book Toolkit, our HyperCard-based proprietary software, is the authoring tool for text-based products," explains Crippen Strauss. "It has a search engine and all text is indexed, and therefore, 'searchable.'" In the CD-ROM, this programmed feature will let users trace themes from *How to Read a Film* and *Reading about Film* across both books. The contents list on the CD-ROM includes an introduction, chapter headings for both books, a resource index, guided tours, and appendices: Chronology, Glossary and Bibliography. Since a CD-ROM is essentially a storage system, the 2,000 pages of printed text take up only the equivalent of one film clip of space.

The designer, Lynn Varsell, was given the formidable task

A still photograph illustrating



Opening animation storyboard planned for Monaco's CD-ROM.



Two books on film come to the screen and come to life in an interactive CD-ROM

by Margaret Richardson

with its comprehensive overview of film history, filmmaking techniques and the social and political context in which the film industry developed.

How To Read a Film covers topics like Film as Art, Technology, Language, Film History, Film Theory and Media and Multimedia. In its incarnation as a CD-ROM, a joint venture between Monaco and the Voyager Company, New York, this book and a second complementary volume, *Reading about Film*, are enhanced through interactive CD-ROM technology.

The advantages of publishing this book as a CD-ROM are legion. As Beth Crippen Strauss, the Voyager producer, explains, "*How to Read a Film* isn't just a textbook and it isn't just about movies. The book tackles the subject of film (and communication) in its broadest sense—from technology to theory, from politics to personalities, and from art to business. On a CD-ROM, we can have movement, and we've taken

Table of Contents	
BOOK ONE: HOW TO READ A FILM	CH 1 FILM AS AN ART
	CH 2 TECHNOLOGY: IMAGE AND SOUND
	CH 3 THE LANGUAGE OF FILM: SIGNS AND SYNTAX
	CH 4 THE SHAPE OF FILM HISTORY
	CH 5 FILM THEORY: FORM AND FUNCTION
	CH 6 MEDIA: IN THE MIDDLE OF THINGS
	CH 7 MULTIMEDIA: THE DIGITAL REVOLUTION
BOOK TWO: READING ABOUT FILM	CH 1 ART
	CH 2 TECHNOLOGY
	CH 3 LANGUAGE
	CH 4 HISTORY
	CH 5 THEORY
	CH 6 MEDIA
	CH 7 MULTIMEDIA
APPENDICES	THE CUTTING ROOM
	GUIDED TOURS
	CHRONOLOGY
	GLOSSARY
	RESOURCE INDEX
	BIBLIOGRAPHY
	INTRODUCTION
	AUDIO INTRO
	PREFACE
	CREDITS
	COPYRIGHT

The Table of Contents lists chapters from both books.

SCREEN

(on the small screen)



HORKHEIMER AND ADORNO



LUXEMBOURG CONFERENCE

LETTER TO JANE



LUXEMBOURG NOTE

text, along with the visual and audio content. The design presents the interactive cross-references, the appropriate definitions and related illustrations available, from still photos, to movie clips, diagrams, text and audio supplements.

Varsell began the project by developing and then presenting a selection of design treatments to the publisher. Voyager favored one that used a metaphor for the Golden Age of Hollywood—a golden-hued screen and spotlight background with very clear menu and selection buttons which

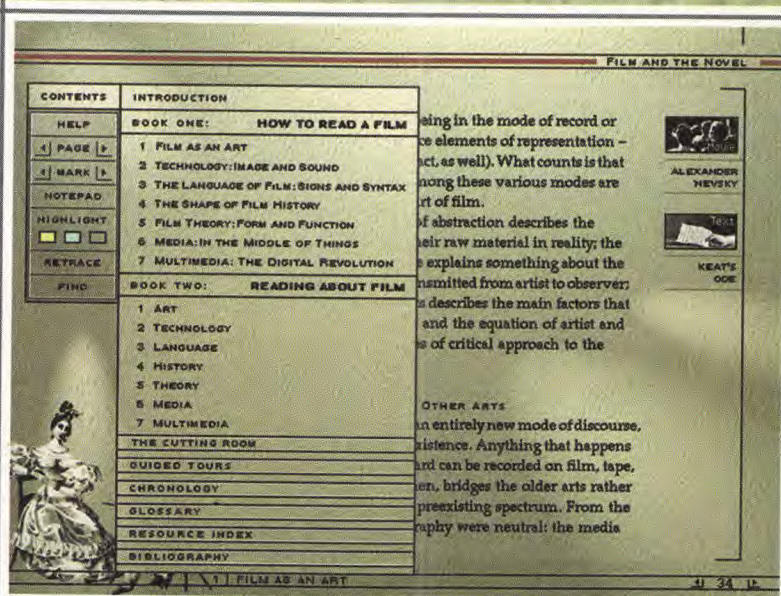
indicate each of the major sections. This interface design allows readers to follow the text linearly or choose to select other options or to go more in depth on a particular section or topic. Parallel strips (on top and bottom) are color-coded identifiers for each book, chapter, subchapter or section.

Varsell was given very specific guidelines for her design. For example, she had to work with a selected Voyager typeface, Palex 12-point with 17-point leading, but she did use different margin widths for the two books to dif-

ferentiate them. Her greatest challenge was keeping the basic design effective while working with only 34 available colors (of the custom 256 color palette) to create subtle shades of gold for the background.

It is evident from the alpha version of the CD-ROM that presenting the text in this clear, elegant and film-influenced way effectively calls attention to the range of topics and the corresponding related subjects. Each element of the design captures the focal text while making the available options instantly clear and accessible. For example, if the reader is particularly engrossed by the director Alfred Hitchcock, a menu of a "Hitchcock Tour" shows further information on his films (including a clip from *North by Northwest*), his filming technique, his influence on other filmmakers, and a listing of critical writings about him.

Crippen Strauss, who worked in documentary films before coming to Voyager, brings a special affinity to this project. The goal was to program a CD-ROM that is appealing to the user and simple to use. But as she points out, the learning curve in producing a CD-ROM changes remarkably and frequently. Cur-

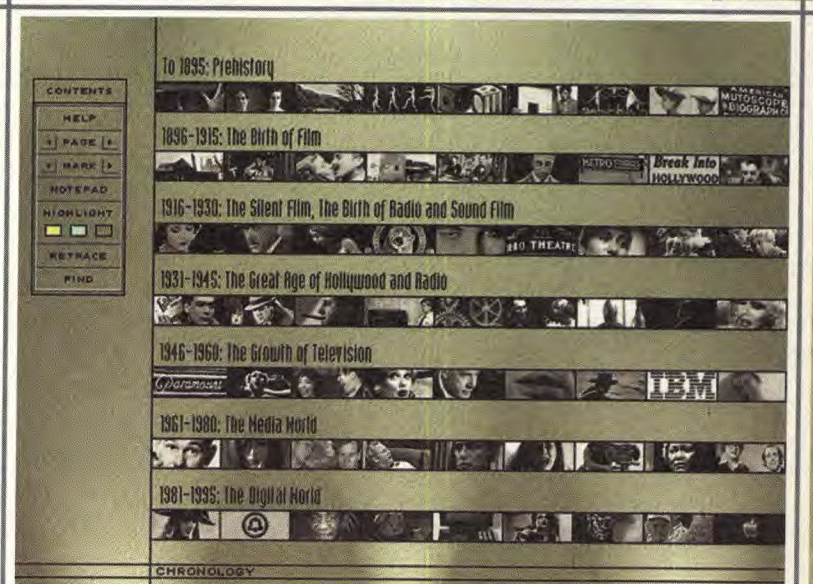


The Navigation Palette can be opened on top of any page.

rently, for example, each CD-ROM has to be made for median equipment, a relatively new computer (but not the latest, most expensive high-powered PCs or PowerMacs), and for an average screen size of 13 inches.

In its current form, Voyager's edition of James Monaco's *How to Read a Film* has 3,600 separate screens. There are the full texts from the two books with links allowing the user to cross-reference both. There are 100 illustrations and graphs (including animated diagrams from Monaco's original illustrator for the book, David Lindroth). There are over 500 photographic stills in color and black-and-white. There are audio segments (author's notes from Monaco, interviews with key movie industry moguls, and excerpts from radio shows). Around 80 QuickTime clips are incorporated to illustrate particular points made in the text, including the entire eight-minute opening sequence shot from Robert Altman's *The Player*.

Whether for classroom use, for a film buff, or for a potential moviemaker, the CD version of Monaco's books brings interactive learning to a new dimension, merging elements of film with a classic film studies text on the screen. *How to Read a Film* will be released in Spring, 1996.



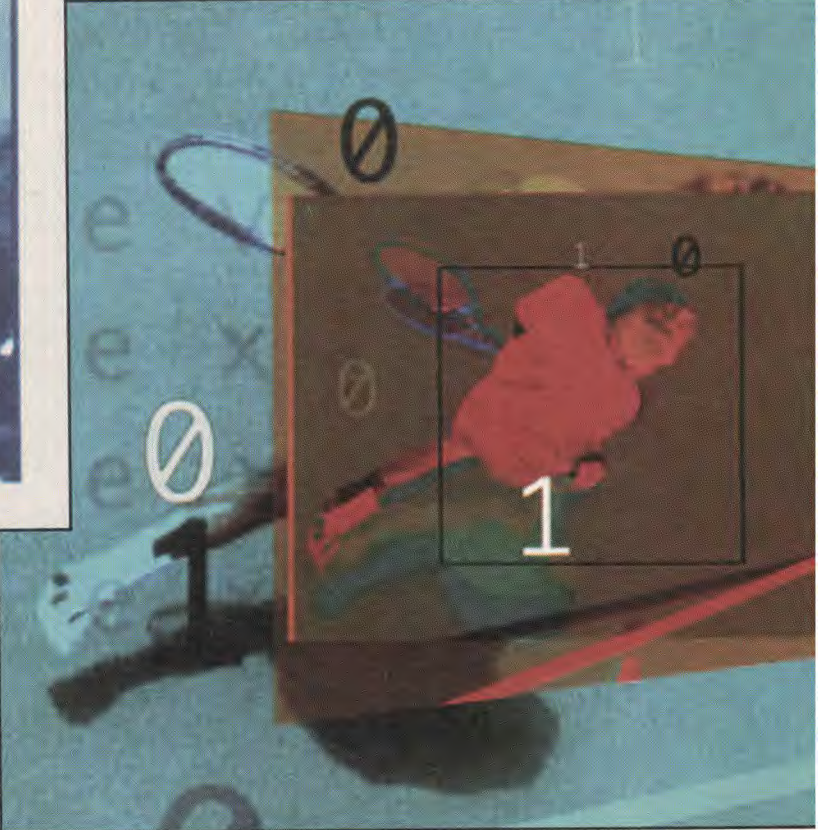
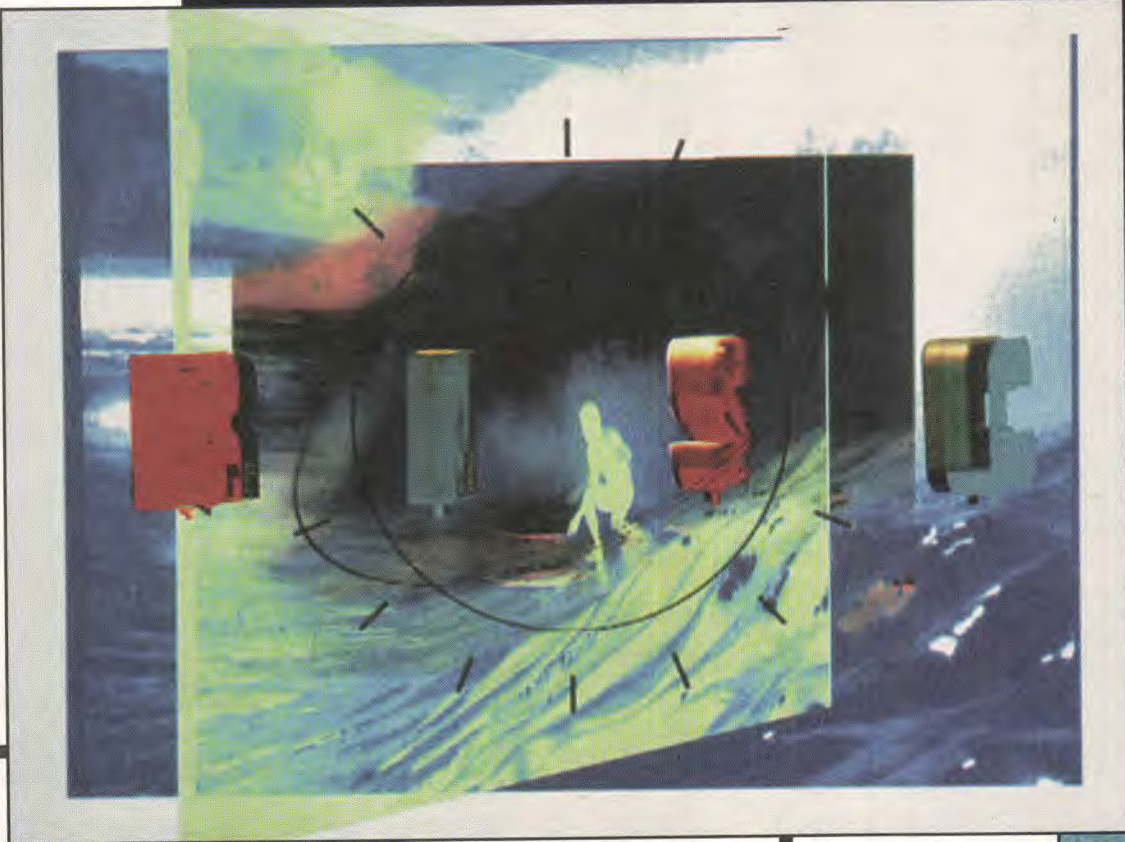
Picture frieze design for the Chronology of Film appendix.



specific camera shot.

TDC type on the move

R



Designer Christopher Wargin says the concept of this television commercial was to contrast the old computer "dinosaurs" with a fast-paced, strong graphic look for Motorola's PowerPC technology. Working with Dennis Lim of BBDO, Los Angeles, Wargin chose the type (Monaco, Futura Condensed and toy type blocks) to project risk, dynamism, energy and the binary code of the digital age.

Motorola

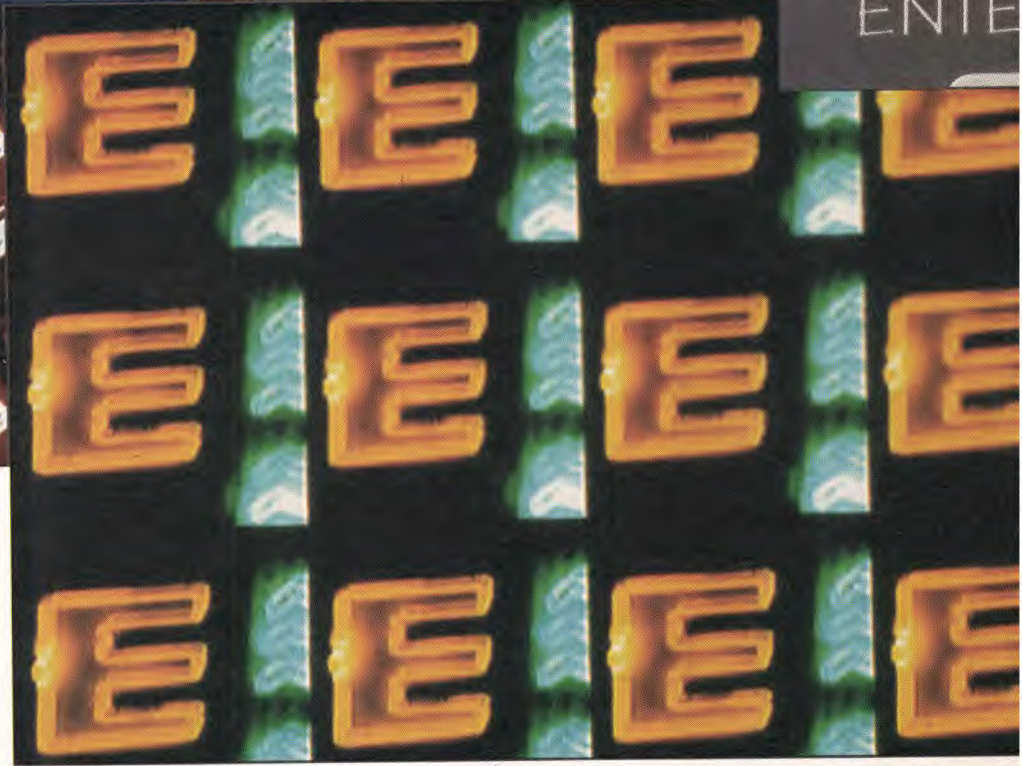
Lately, innovative typography has been appearing on television, where it plays an increasingly important role in the fierce competition for viewer attention. Tracking its progress over recent years is the Type Directors Club, which launched an exhibition of winners from its 41st juried competition this Fall. TDC judges selected a record 239 winners from 2,984 international entries, many of which feature unique type treatments, animated and purpose-driven for the small screen. This traveling display of winners is the largest TDC Show in its history. Type designed for the screen is evidence of the changing nature of the design profession, according to the TDC competition chairperson, Mara Kurtz. "For me, 1995 was the year in which the design world embraced multimedia as the wave of the future. It became the theme of the show and the upcoming edition of the TDC 16 annual," says Kurtz. Featured here is a selection of winning type treatments and designs for promotions, television ads, identity programs and logos for television channels.

Margaret Richardson



WCCO-TV

Bill Dawson of Two Headed Monster Studio in Hollywood worked with Catherine Wompey, art director of WCCO-TV in Minneapolis to create this eight-second tag for a new program. Dawson needed to distill the message because of the short time frame, and he chose Franklin Gothic Heavy partly because of its effectiveness on the screen, but also because the designers had become "Franklin Gothic fiends" at that point.



According to Two Headed Monster's David J. Hwang (who directed) and Bill Dawson, the KCET clients for this PBS series were wonderfully nurturing. Since "Human Quest" dealt with the mysteries of the brain, the visuals are metaphoric and the typography is interwoven to carry the sub-text in an ethereal way. Again, the type choice was Franklin Gothic Heavy and Trajan.

KCET

VH-1

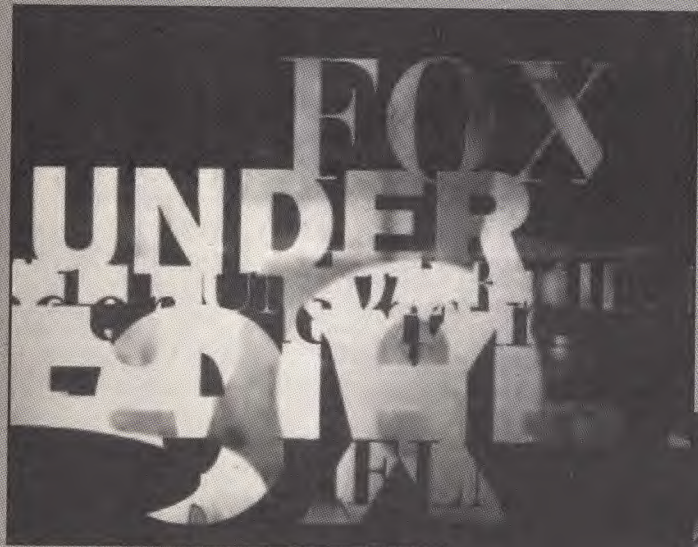
Lisa Overton of Big Pink Inc. says her main inspiration for this VH1 video spot was Fifties album cover art from the Blue Note label. Using Helvetica Ultra Compressed and Blur type and logo shapes typical of that period, Overton "choreographed" these to a slow visual rhythm simulating that period of cool jazz.





E!

For the Entertainment Channel's identity campaign, photographer and graphic designer Laura Paresky created six promotional spots. Paresky works with photographs of letterforms. For this project, she sought out and photographed letters from signage that were especially colorful, glitzy and were indicative of show business and the entertainment world. These photographs she then created into designs which captured the personality of this channel. Paresky has been photographing letters for years and now has a collection of thousands. An exhibition of her photographic images spelling out words is currently at the G. Ray Hawkins Gallery in Santa Monica.



Two Headed Monster's David J. Hwang designed and art directed the titles and graphics for this Fox Sports public service campaign featuring football players as people. Appealing to the MTV generation, the titles are dramatically presented in Franklin Gothic Heavy. Hwang describes Franklin Gothic as a very "forgiving" typeface since he explains that showing type on the screen is comparable to "printing on tissue paper."

Fox Sports

FOX
UNDER
THE HELMET

"OK-NESS"

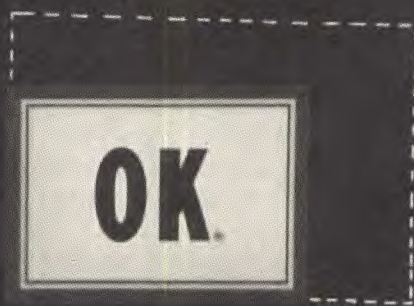
&

YOU

IS THERE ANY QUICK WAY TO MEASURE MY CURRENT LEVEL OF "OK-NESS"?



"OK-NESS"



NOW! 33% MORE "OK-NESS"!

For The Coca-Cola Company's OK soda television ad campaign, Wieden and Kennedy's Todd Waterbury worked closely with Pittman/Helmsley from Los Angeles who directed the 30-second spots. The ads focus on the benefit of this brand in a subversively humorous and minimalist way. For this "OK-Meter" spot, Waterbury was the letterer.

OK Soda

ITC Cyrillics, Part III

The ongoing collaboration between International Typeface Corporation and ParaGraph International has produced another collection of Cyrillic translations based on popular ITC type designs. This volume of Cyrillics, our third, includes three new type families: ITC Franklin Gothic® (Book, Medium, Demi, Heavy and Italics), ITC Korinna® (Regular, Bold and Kursiv), and ITC Flora® (Medium and Bold), along with six new styles to fill out the previously released ITC Garamond® family—ITC Garamond Book and Ultra with Italics and ITC Garamond Narrow Book and Book Italic.

These typefaces were chosen to further expand the selections provided in Volumes 1 & 2, bringing the total to over 20 typeface families available in a variety of weights and styles. The ITC Cyrillic library offers an ever-growing and well-balanced selection of text and display serif, sans serif and script designs.

ParaType, the type design team at ParaGraph, worked closely with ITC on the development of these typefaces in order to preserve the integrity and spirit of the original designs, while honoring the conventions of Cyrillic letterform construction.

An acknowledged leader in modern Cyrillic typeface design, ParaType plays an important role in the historic process of Russian typographic revival. In October 1995, the works of ParaType designers were featured in an exhibition at IMA Gallery in Moscow. That was the first exhibit of this kind ever held by a fine arts gallery in Russia.

ITC's growing library of Cyrillic digital fonts can be used to set 25 different Cyrillic-based languages, as well as English.

The font complement of ITC Cyrillics is based on the standard Cyrillic character set for Windows and for Macintosh. A Cyrillic keyboard driver is available from ParaGraph for both Windows (ParaWin™) and Macintosh (ParaMac™). These utilities provide on-the-fly switching from Latin to Cyrillic keyboard layout, making bilingual or multilingual text input quick and simple.

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать у лотненного набора букв, от ричательного интерлиньяжа, необычных кеглей и насыщенности шрифта — лишь бы учились.

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Medium

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать у лотненного набора букв, от ричательного интерлиньяжа, необычных кеглей и насыщенности шрифта — лишь бы учились.

Bold

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать у лотненного набора букв, от ричательного интерлиньяжа, необычных кеглей и насыщенности шрифта — лишь бы учились.

ITC Flora® Cyrillic

АБВ

ГГДЪ

ЕЁЕЖ

ИЙЗСИ

ІЈКЌЛ

ЛМННЬ

ОПРСТ

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ЦЧЦШ

ЩЪЫЬ

ЭЮЯ

АБВГГ

ДЪЕЁ

ЕЖИЙ

ЗСИІЈК

ЌЛЛМ

ННЬОП

РСТЪУ

ЎФХЦЧ

ЦШЩЪ

ЫЬЭ

ЮЯ

Броненосец Потемкин

Battleship Potemkin, by Sergey Eisenstein, 1925

Летят журавли

The Cranes Are Flying, by Mikhail Kalatozov, 1957

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать у лотненного набора букв, от ричательного интерлиньяжа, необычных кеглей и насыщенности шрифта — лишь бы учились.

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ITC Korinna® Cyrillic

Regular

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение

Kursiv

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать уплотненного набора букв, отрицательного интерлиньяжа, необычных кеглей и насы

Bold

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать уплотненного н

Character Complement

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ЮЯ

Александр Невский

Alexander Nevsky, by Sergey Eisenstein, 1938

ЖЖЖ

Утомленные солнцем

Burnt by the Sun, by Nikita Mikhalkov, 1994

Утомленные солнцем

ITC Garamond® Cyrillic

Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композиционных элементов нередко побуждает к нестандартной типографике. Оно может потребовать уплот

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Сове

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Book Narrow

Book Narrow Italic

Book Italic

Ultra Italic

TYPEFACES LIBRARY

Winter 1995

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ITC Airstream™

ITC AKI LINES®

ITC American Typewriter®

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic

Light Condensed
Medium Condensed
Bold Condensed
Bold Outline

ITC ANNA®

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi

Demi Oblique
Bold
Bold Oblique

Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®

Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus®

Light
Medium
Demibold
Bold
Heavy
Heavy Outline

ITC BEE/KNEES®

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bernase Roman®

ITC Blaze™

ITC Bodoni Brush™

ITC BODONI ORNAMENTS™



ITC Bodoni™ Seventy-Two

Book
Book Italic
Book Italic Swash
Bold
Bold Italic
Bold Italic Swash

ITC Bodoni™ Twelve

Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Six

Book
Book Italic
Bold
Bold Italic

ITC Bolt Bold®

ITC/LSC Book®

Regular Roman
Regular Italic
Bold Roman
Bold Italic
X-Bold Roman
X-Bold Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic
Outline w/Swashi
Contour

ITC Bradley Hand™

ITC Bradley Hand Bold™

ITC BUSORAMA®

LIGHT
MEDIUM
BOLD

ITC Caslon Headline®

ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC/LSC Caslon No. 223®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
X-Bold
X-Bold Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Handtooled
Handtooled Italic

ITC Cerigo™

Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Charter™

Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Outline
Outline Shadow
Contour
Handtooled
Handtooled Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic
Outline
Outline Shadow
Contour

ITC/LSC Condensed®
Roman
Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Dave's Raves™



ITC Didi®

ITC DIGITAL

WOODCUTS™

OPEN

BLACK

ITC

DINITIALS™

ITC
Edwardian Script™

Regular

Bold

ITC Elan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Fat Face®

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Firenze®

ITC Flora®
Medium
Bold

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed
Outline
Outline Shadow
Contour

Friz Quadrata

Regular
Italic
Bold
Bold Italic

ITC Galliard®

Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Handtooled
Handtooled Italic

ITC Giovanni®

Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®

Original
Bold
Black

ITC Goudy Sans®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Gorilla®

ITC Grizzly®
ITC Grimshaw Hand™

ITC Grouch®

ITC Highlander™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Honda®

ITC Humana™
Light
Light Italic
Script Light
Medium
Medium Italic
Script Medium
Bold
Bold Italic
Script Bold

ITC Humana Sans™
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Juice™

ITC Kabel®
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Kick™

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy
Bold Outline

ITC Kristen Normal™
ITC Kristen NOT SO NORMAL™

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy® Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy® Serif
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
 Extra Light
Extra Light Oblique
 Book
Book Oblique
 Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
 Book Condensed
Book Condensed Oblique
 Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

ITC MACHINE®

ITC MACHINE BOLD®

ITC/ISC
Manhattan®

ITC MATISSE™

ITC Mendoza Roman®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic

ITC Milano®

ITC Mithras™

ITC Mixage®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
 Light
Light Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa® Recut

ITC Mona Lisa® Solid

ITC Motter Corpus™

ITC Motter Corpus Condensed™

ITC NEON®

ITC Newtext®
 Light
Light Italic
 Book
Book Italic
 Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans®
 Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
 Book
Book Italic
Bold
Bold Italic

ITC Orbon™
 Light
 Regular
Bold
Black

ITC Ozwald®

ITC Pacella®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
 Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC PIONEER™

ITC Quay Sans®
 Book
Book Italic
 Medium
Medium Italic
Black
Black Italic

ITC Quorum®
 Light
 Book
 Medium
Bold
Black

ITC Ronda®
 Light
 Regular
Bold

ITC Serif Gothic®
 Light
 Regular
Bold
Extra Bold
Heavy
Black
Bold Outline

ITC Skylark™

ITC Slimbach®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Snap™

ITC Souvenir®
 Light
Light Italic
 Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC SPIRIT™

ITC Stone Informal®*
 Medium
Medium Italic
 Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone® Phonetic Sans
 [aɪ tɪː sɪː stəʊn
 fəu'nɛtɪk sænz]

ITC Stone® Phonetic Serif
 [aɪ tɪː sɪː stəʊn
 fəu'nɛtɪk 'sɛrɪf]

ITC Stone Sans®*
 Medium
Medium Italic
 Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®**
 Medium
Medium Italic
 Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script®

ITC Stylus™

ITC Stylus Bold™

ITC/L&C
 Stymie Hairline®

ITC Symbol®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic

ITC Tempus™
ITC Tempus Italic™

ITC Tempus Sans™
ITC Tempus Sans Italic™

ITC Tiepolo®
 Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
 Light
Light Italic
 Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Tom's Roman®

ITC True Grit™

ITC Upright Neon®

ITC Upright Regular®

ITC Usherwood®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Viner Hand™

ITC Vinyl Black™

ITC Vinyl Outline™

ITC Vinyl Sawtooth Black™

ITC Vinyl Sawtooth Outline™

ITC Weidemann®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Wisteria™

ITC Zapf Book®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®

Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf Dingbats®



ITC Zapf International®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Boutros Calligraphy™

بطرس مسطرة أبيض
Light

بطرس مسطرة أبيض مائل
Light Italic

بطرس مسطرة متوسط
Medium

بطرس مسطرة متوسط مائل
Medium Italic

بطرس مسطرة أسود
Bold

بطرس مسطرة أسود مائل
Bold Italic

ITC Boutros Kufic™

بطرس كوفي أبيض
Light

بطرس كوفي أبيض مائل
Light Italic

بطرس كوفي متوسط
Medium

بطرس كوفي متوسط مائل
Medium Italic

بطرس كوفي أسود
Bold

بطرس كوفي أسود مائل
Bold Italic

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض
Light

بطرس كوفي حديث أبيض مائل
Light Italic

بطرس كوفي حديث متوسط
Medium

بطرس كوفي حديث متوسط مائل
Medium Italic

بطرس كوفي حديث أسود
Bold

بطرس كوفي حديث أسود مائل
Bold Italic

ITC Boutros Rokaa™

بطرس رقعة متوسط
Medium

ITC Boutros Setting™

بطرس صحفي أبيض
Light

بطرس صحفي أبيض مائل
Light Italic

بطرس صحفي متوسط
Medium

بطرس صحفي متوسط مائل
Medium Italic

بطرس صحفي أسود
Bold

بطرس صحفي أسود مائل
Bold Italic

ITC Latif™

لطيف أبيض
Light

لطيف أبيض مائل
Light Italic

لطيف متوسط
Medium

لطيف متوسط مائل
Medium Italic

لطيف أسود
Bold

لطيف أسود مائل
Bold Italic

ITC ANNA® CYRILLIC

ITC ANNA

ITC Avant Garde Gothic®
Cyrillic

ITC Авангард Готик

Нормальный
Book

Нормальный наклонный
Book Oblique

Полужирный
Demi

Полужирный наклонный
Demi Oblique

ITC Bauhaus® Cyrillic

ITC Баухауз

Светлый
Light

Средний
Medium

Полужирный
Demibold

Жирный
Bold

Темный
Heavy

ITC BEEKNEE®

СYRILLIC

ITC БИЗНИЗ

ITC Benguiat Gothic® Cyrillic

ITC Бенгет Готик

Нормальный
Book

Нормальный курсив
Book Italic

Жирный
Bold

Жирный курсив
Bold Italic

ITC Bookman® Cyrillic

ITC Букман

Светлый
Light

Светлый курсив
Light Italic

Полужирный
Demi

Полужирный курсив
Demi Italic

ITC Fat Face® Cyrillic

ITC Фэт Фэйс

ITC Flora® Cyrillic

ITC Флора

Средний
Medium

Жирный
Bold

ITC Franklin Gothic® Cyrillic

ITC Франклин Готик

Нормальный
Book

Нормальный курсив
Book Italic

Средний
Medium

Средний курсив
Medium Italic

Полужирный
Demi

Полужирный курсив
Demi Italic

Темный
Heavy

Темный курсив
Heavy Italic

ITC Garamond® Cyrillic

ITC Гарамон

Светлый
Light

Светлый курсив
Light Italic

Нормальный
Book

Нормальный курсив
Book Italic

Жирный

Bold

Жирный курсив

Bold Italic

Ультра

Ultra

Ультра курсив

Ultra Italic

ITC Garamond® Narrow Cyrillic

ITC Гарамон Суженный

Светлый
Light

Светлый курсив
Light Italic

Нормальный
Book

Нормальный курсив
Book Italic

Жирный
Bold

Жирный курсив
Bold Italic

ITC Kabel® Cyrillic

ITC Кабель

Нормальный
Book

Средний
Medium

Полужирный
Demi

Жирный
Bold

Ультра
Ultra

ITC Korinna® Cyrillic

ITC Коринна

Нормальный
Regular

Нормальный курсив
Regular Kursiv

Жирный
Bold

Жирный курсив
Bold Kursiv

ITC MACHINE® CYRILLIC

ITC МАШИН

ITC New Baskerville® Cyrillic

ITC Нью Баскервиль

Нормальный
Roman

Курсив
Italic

Жирный
Bold

Жирный курсив
Bold Italic

ITC Officina Sans® Cyrillic

ITC Оффисина Санс

Нормальный
Book

Нормальный курсив
Book Italic

Жирный
Bold

Жирный курсив
Bold Italic

ITC Officina Serif® Cyrillic

ITC Оффисина Сериф

Нормальный
Book

Нормальный курсив
Book Italic

Жирный
Bold

Жирный курсив
Bold Italic

ITC Studio Script™ Cyrillic

ITC Студио Скрипт

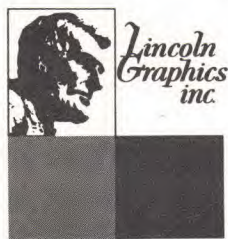
ITC Zapf Chancery® Cyrillic

ITC Цапф Чансери

Средний курсив
Medium Italic

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Sketches of Spain

At the ATypI 95 Conference in Barcelona, the past, present and future of type was served with tapas, champagne and fireworks.

BY JOYCE RUTTER KAYE

Saturday, September 23, 21:30. The square near the Plaça Sant Lu was packed with revelers celebrating Barcelona's annual Festival of Merce, honoring the Holy Mother. Drums pounded a tribal tattoo as fireworks and sparklers crackled, beckoning the surging crowd. Teenagers wearing old clothing, headscarves and masks made of bandannas held hands and snaked through the throng, hoping to join in an ancient Pagan ritual of "catching the devil's tail," or sidling up to the young men holding candelabras lit with sparklers, that showered everyone nearby with a cascade of light, sparks and sound.

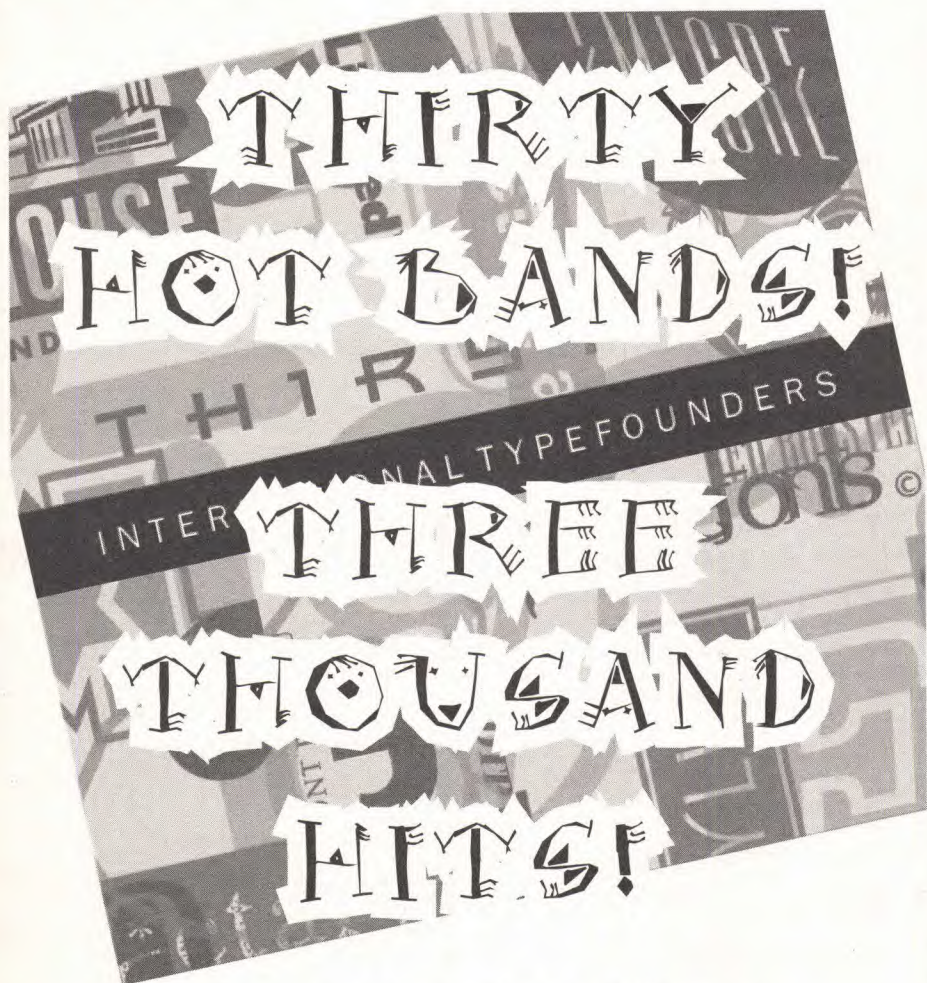
Such was the heady, sensory experience offered in Barcelona for the nearly 400 attendees at the ATypI 95 Congress, held in this historic city on September 21-25. Like the effervescent bursts of light and sound emerging throughout this Barri Gotic square—where many type lovers unwittingly, but pleasurably, found themselves in the crush—the conference steeped itself in the flavor, energy, architecture and culture of Barcelona. This only enhanced the particular sensory experience a true type aficionado feels when immersed completely and luxuriantly in letterforms for four days. And type—its form, function, technology, its historic past and tremulous future—was exactly what this event was all about.

The conference, themed "Into the Type Net," ignited a few sparks of its own. Some members criticized speaker topics on the schedule as either too technical or too academic, or both, preferring to graze, cafeteria style, from sessions in the main hall at the University of Barcelona's Biology department or from those at TypeLab, in an adjoining building, separated by a small plaza and a mile of attitude. TypeLab offered a more informal approach to discussing type design, history and technology with its loosely-organized sessions, informal roundtable discussions and its computer lab for hands-on experimentation (separate coverage of TypeLab begins on page 61). During breaks, attendees could wander around two concurrent exhibits: one of Spanish type, and another of experimental typography from Neville Brody's *Fuse*, or simply chat with colleagues over cups of strong Spanish coffee.

SATURDAY, SEPTEMBER 23

For attendees concerned about the implications of the rapid technological changes in type and graphic design, especially in relation to the Internet and the World Wide Web, there was plenty at the conference to satisfy. Many speakers emphasized the importance of democratizing technology, and stressed its sociological and cultural impact. Design driven by technology, and information that is subsumed by its designed environment was decried

Continued on page 60



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3
Type
Designer
Profiles
Part III

Philip Bouwsma
Dave Farey
Thierry Puyfoulhoux
Pierre di Sciullo

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THE AGFATYPE CREATIVE ALLIANCE brings to you the collective creativity and craftsmanship of dozens of the world's foremost type designers and foundries. Choose from among over one hundred new and distinctive designs, many exclusive to Agfa, released each quarter.

The first two installments in this Creative Alliance profile series featured nine of these distinguished artisans. Here, we proudly present four more—Philip Bouwsma, Dave Farey, Thierry Puyfoulhoux, and Pierre di Sciullo.

Circle 6 on Reader Service Card

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AGFA 

REVOLUTION NORMAL

Corvallis



(FROM LEFT)
PHILIP BOUWSMA
THIERRY PUYFOULHOX
PIERRE DI SCIULLO
DAVE FAREY

AGFATYPE CREATIVE ALLIANCE

PHILIP BOUWSMA

"There is an endemic advantage in creating letters by the movement of the human hand," says Philip Bouwsma. "The spaces between the letters are alive: they vibrate together."

Philip's passion for calligraphy stems from a year he spent in Florence at the age of 12 with his father, a history professor on sabbatical. After producing graphic design for book jackets and advertising in the 1970s, Philip's study of calligraphy intensified during the 1980s, when he put over 500 medieval and Renaissance manuscripts in an opaque projector and traced over the letters.

His magnum opus is to digitize all the major Western calligraphy styles and develop modern variations from them.

The above text was set in Mariposa Book, a Creative Alliance Exclusive. All of Philip's 32 Creative Alliance Exclusives were created over only the last three or four years and are part of that project.

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P•O•M•P•E•I
CAPITALS

THIERRY PUYFOULHOX

A disciple of Bernard Arin and Jose Mendoza, Thierry Puyfoulhoux represents the current generation of designers who have revitalized typography in France.

Thierry points also to his hobby of kayaking as an influence. "I am very attracted by fluid forms, and I try to deliver strength and fluidity in my design."

Puyfoulhoux's transitional typeface, Cicéro is the product of his calligraphic background. "Calligraphy is like jogging for the designer," says Thierry. "It is a way to relax."

Cicéro is the name printers gave to the 12-point character size, now the default in all computers. "In typography," Thierry says, "there is no invention; only rediscovery of forgotten concepts."

The above text was set in Cicéro Bold (available in six weights), a Creative Alliance Exclusive.

G A R A R O N D

PIERRE DI SCIULLO

“In a world of too many images, I must be very careful of which I choose,” says Pierre di Sciullo.

“A typeface is primarily image as a tool for the word.”

Many of Pierre’s influences are by people who have explored the elasticity of textual treatments, such as Rodchenko—who worked closely with the poet, Miaskovsky—and OULEPO, a group of avant-garde French writers in the 1960s.

“And yet,” Pierre cautions, “I try to be a true traditionalist. My interest is in constructing, not destructing. Garamond’s irregularity brings it alive and makes it easy to read. However, there is not one good version of Garamond, so I designed Gararond. It is all curves and the only version which respects the proportions of the original face.”

The above text was set in Gararond Bold (available in six weights) which is a Creative Alliance Exclusive.

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DAVE FAREY

“Much of my work of the past 30 years (over 200 typefaces) has been the children of fun and humor,” says London-based Dave Farey. An apt admission from one whose three fundamental design criteria are that the typeface be legible, appropriate to its purpose, and entertaining.

“I strive for human faces that have a strong, contemporary appeal. To make sure they work, I set test words—Glenwhilly and Offleyhoo are examples— from a whimsical dictionary by Douglas Adams and John Lloyd of words describing the hitherto unnamed.”

Dave also cites movie, and especially television credits as being sources of inspiration, particularly for typeface names.

The above text is set in Cavalier, a Creative Alliance Exclusive. The AgfaType Library offers 9 volumes, with 12 faces, from Dave Farey’s foundry, Panache Typography; 4 volumes are Creative Alliance Exclusives.

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These pages were set entirely in the AgfaType Creative Alliance typefaces.

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Continued from page 56

by Dutch educator and theorist Geert Lovink in a talk entitled, "Beyond Data Dandyism." Lovink described a data dandy as not exactly a person, but rather a vain, showy attitude toward technology. The data dandy, he says, "collects data to show off," and "gravitates towards Baroque environments...the computer screen is the mirror in which he does his toilet." Lovink suggests taking an offensive approach to technology, instead of being seduced by it. He and his colleagues have created a Digital City on the Web (<http://www.dds.nl>) for people to access information, entertainment and art and to meet others for conversation. This model, he says, promotes the free exchange of ideas, not merely the consumption of information.

Democratizing technology is also a concern of Rena Tangens, a German curator of cultural-technological art projects, who has developed /BIONIC, a bulletin board system and public computer station for access to the Internet. Part of Tangens' session touched on computer privacy issues. She warned that electronic mail is not private and that this information could potentially be exploited, particularly in countries where computer networks are controlled by the government. Other aspects of the net were further covered by Tangens and Lovink in a roundtable discussion led by Max Kisman, a Dutch type and animation designer who illustrated the interface for Hot-Wired (*Wired* magazine's online alter ego) and VPRO, a Dutch public radio and television broadcasting system. While Kisman clicked on a succession of images from his projects (repetitively showing the image of a Dutch cow), he examined the newlywed relationship of the designer and the Web. He states, "What now seems to be very rudimentary, basic and disputable may very well be the way we behave tomorrow—as we have seen in the last 10 years of desktop publishing." Kisman compared current Web design to television, where one channel is visually indistinguishable from another. "On the Internet, everyone is using the same approach," he says, "but good designers will make things stand out." Tangens criticized the popular metaphor of the information superhighway, because it only suggests forward movement—and speed. "It's not a good metaphor for a communication system," she said.

SUNDAY, SEPTEMBER 24

Manipulating type in an interactive environment was a primary focus of the conference, and the theme of a discussion by Gillian Crampton Smith, the course leader of the Computer Related Design Department at London's Royal College of Art. Crampton Smith, who began designing magazine layouts on a computer as early as 1981, says she has been waiting 10 years for digital type to improve to the point where she could even think of using it on screens. Although reading text on screen is still "torture," she feels the computer does

offer advantages over a printed book: it offers dynamic information for a variety of users; it can use layering to help people navigate; and its elements can change over time. Crampton Smith encourages her students to not only use type as a navigating feature in their designs, but also to use sound, touch and moving graphics. Her programs emphasize the examination of human behavior and the incorporation of that information in design solutions.

While broad aspects of type technology were covered extensively at the formal conference, there were also occasions for attendees to revel purely in letterforms themselves. The conference was inaugurated with a slide show overview of glorious twentieth-century Spanish type, shown by Spanish design educator Daniel Giralte-Miracle. Another session, demonstrating the German research group COINN's development of a screen font and other interactive projects, included experiments that expanded the current notions of interactivity. First, volunteers stood beneath a screen projecting the word, "Barcelona." As they shifted, sensors moved the letters with them, drawing an enthusiastic response from the audience. But for many, a singular highlight of the weekend was Brody Neunschwander's presentation of his calligraphic lettering for Peter Greenaway's films (with Greenaway in attendance and also speaking), showing past films and a rough cut of the director's latest film, *The Pillow Book*, which uses calligraphy as a central, erotic theme.

MONDAY, SEPTEMBER 25

Ending the conference sessions on this luxurious note seemed appropriate, in this lush, gilded city where one could escape the Biology hall's rust-colored 1960s cement motif, and after a brief cab ride, gaze up at Antoni Gaudí's astonishing unfinished Moderniste spectacle, the Sagrada Família, the temple of the Holy Family; drink champagne in the 16th century courtyard of the seat of the Catalan government; or at the conference's final dinner, take in a panoramic nighttime view of the city, lit up by yet another fireworks show, this one feeling intensely private and personal.

On the final day, members voted in International Typeface Corporation president and CEO Mark Batty as president of ATypI for the next four years. The election was followed by a celebratory lunch at the Palau Reial de Pedralbes, a museum of ceramic art surrounded by verdant gardens. There, beneath a soaring ceiling and sparkling chandeliers, guests savored three courses of typically rich Spanish food with as many different kinds of wine. The mood of the crowd seemed a little more mellow then, as everyone was perhaps a bit too jet lagged, partied out and sated on type. Then suddenly, a waiter dropped a big tray holding two dozen wine glasses to the floor in a deafening crash. Moments later, the sky opened up and it began to pour. Somehow, it seemed to be an appropriate ending to the weekend affair.

ATypI 95 Barcelona TypeLab

In beautiful Barcelona at the building housing the University of Barcelona Biology Department, ATypI's international congress was divided into two distinct entities.

BY MARGARET RICHARDSON

In the main lecture hall, the business (as previously discussed by Joyce Rutter Kaye) was to present a formal program with the Internet as its main theme. Across a small plaza in an adjacent building was TypeLab. TypeLab housed



three (or more) simultaneous activities at any one time. Now in its fifth incarnation, TypeLab is the invention of Petr van Blokland (of Petr van Blokland and Claudia Mens Studio in Delft, Holland) and David Berlow (of Font Bureau in Boston) as a response to real needs and real issues important to type designers, type users, and type developers.

The original TypeLab experiment was launched at the ATypI conference in 1993 in Antwerp, Belgium. At the time, Mark Batty (president and CEO of ITC and then vice-

president of ATypI) wrote, "The most important part of the conference program was TypeLab," and went on to describe the enthusiasm and the passion generated in TypeLab. That energetic involvement was also apparent last year in San Francisco, and again this September in Barcelona.

TYPELAB LECTURES

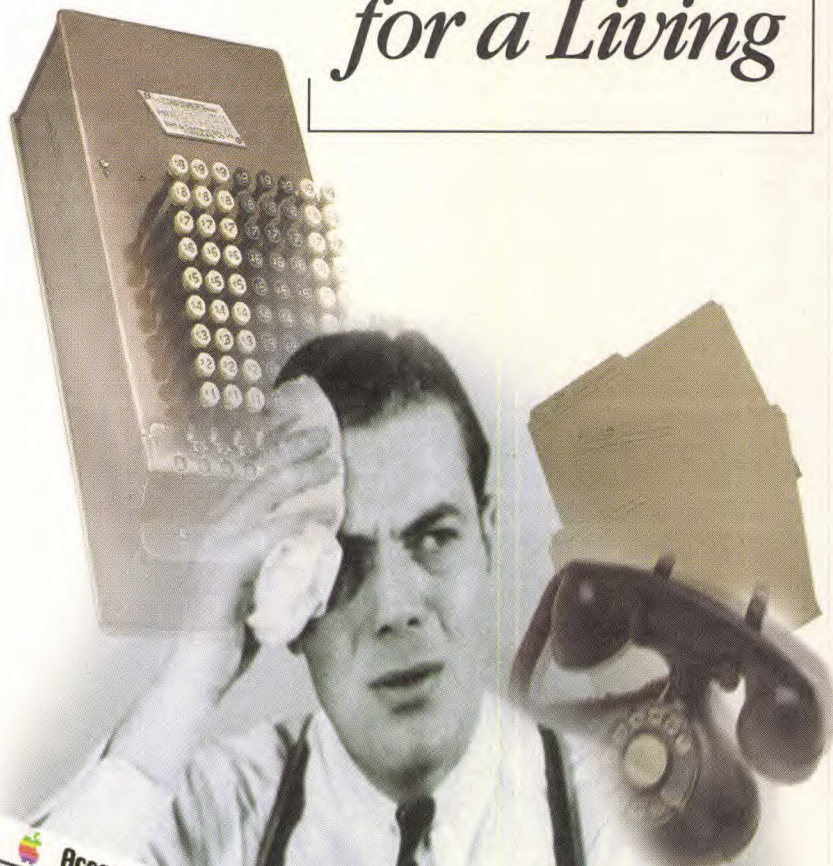
The TypeLab speaker program was sometimes revised, added to and posted minutes before a talk, but these sessions were well-attended. In a compact lecture hall, speakers flicked through their slides, or clicked computer keys as they talked about their favorite things—all related to type. Michael Harvey, for example, documented his creation of the type inscriptions at the National Gallery in London. Peter Fraterdeus (of Alphabets Inc. and designOnline) talked about type and the Internet. Matthew Carter (of Carter and Cone, Boston) presented his typeface design for the identity program of the Walker Museum in Minneapolis with stunning examples of how it had been used by the museum's design department. Martin Majoor of Arnhem, enthused about his design for the telephone directories in the Netherlands for which he created a condensed typeface. Roger Black featured an overview of newspaper design (which he



Continued on page 62

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	<h2>Call for entries</h2> <p>Premier Awards will be given to outstanding submissions and Certificates of Excellence awarded to all finalists. There will also be an award given to the best submitted item or co-ordinated items from any category as the 'STD International TypoGraphic Award 1996' which must be judged as a significant typographical achievement.</p>	<p>The categories</p> <p>There are twelve separate categories that may be entered covering the following subjects:</p> <ol style="list-style-type: none"> 1 Publishing, books, newspapers, magazines 2 Package identity, stationery, logotypes, brandmarks 3 Typeface design, calligraphy, hand lettering 4 Information design, posters, calendars, wall charts, educational literature 5 Promotional brochures, catalogues 6 Annual reports 7 Postage stamps, security printing 8 Packaging, containerisation 9 CD, cassette design, music flyers 10 Advertising, press, direct mail 11 Exhibition, display, signage 12 Screen graphics, application of type in TV, film, multi-media
	<p>The judges</p> <p>The panel of judges is drawn from eminent designers of international status: Irma Boom and André Toet, The Netherlands, Jost Hochuli, Switzerland, Leif Anisdhal, Norway, Siobhan Keaney, John Miles, Sean Perkins, and Nick Bell, Great Britain.</p>	
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Continued from page 61

had presented at the Society of Newspaper Designers Conference held just before in Barcelona) including his studio's redesign of the *Baltimore Sun* (with John Goeche). In sonorous tones, Sumner Stone (of Stone Type Foundry in Palo Alto) explored natural inspirations for his typeface designs. Reports from Dave Farey and Robert Norton's tribute to the legendary letterer, David Kindersley, indicated that the audience was as emotionally moved as the speakers were.

TYPELAB THINKTANK

ThinkTank sessions took place at a table in a corridor. These could begin with four people talking, and end with standing room only participants. Here, Mark Batty fielded questions on ATypI and its future (before his elec-



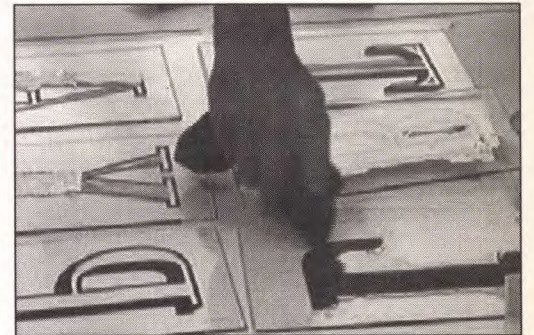
tion as president of ATypI). Matthew Carter effortlessly discussed both the value of historical influences on contemporary type design, as well as the effectiveness of type designs created without historical precedents. Carter, whose role is type designer as

spokesperson and diplomat, found good type designs in both categories. A women's group session attracted a bevy of talented designers anxious to parlay their talents in a male-dominated profession.

TYPELAB STUDIO

In a computer-banked studio, demonstrations, from John Downer's creation of hand-painted signs to software demonstrations and presentations (like Jill Pichotta's Type1 type development and trouble shooting session) took place.

Everyone on the TypeLab list in the period leading up to the ATypI congress had received frequent updates, requests, and revisions to the overall structure of the program. At Barcelona, within this well-planned, well-staffed program, there was spontaneity and improvisation. (When Roger Black was scheduled to convene a ThinkTank, the usual space was occupied by *U&Ic* discussing the next issue with designer Petr van Blokland, so Black moved his whole discussion group to the plaza outdoors.) Speakers were also added to the lecture roster at will (as was Clive Bruton of London who wished to talk about Acrobat). Sometimes the conversations at coffee breaks extended far into the next lecture or ThinkTank session or demonstration.



TYPELAB GACZETA

In a small room with a minimum of computers, a devoted team wrote, assembled, designed and published a daily newsletter appropriately named *TypeLab Gaczeta*. Attendees anxiously awaited this newsletter, which in-

TypeLab Gaczeta

cluded many of the features now familiar from past TypeLab publications. There was a combination of summaries of the speeches, features, editorials, long articles, the schedule of upcoming TypeLab sessions, and gossip. The editorial content this year was presented in English and Spanish, with writers and translators working at high speed.

One outstanding feature of the *TypeLab Gaczeta* (featured here) was the presentation of type designs, some of which were created on the spot. These

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type displays capture the creative energy and commitment of the publication, and the *raison d'être* of TypeLab.

TypeLab is now an essential feature of an ATypl congress. It not only provides a forum for speakers with interests not covered by the main conference, but for TypeLab participants, it is an active rather than passive experience. TypeLab allows enthusiasts to meet the creators of type and fosters the discussion and interaction which type lovers who attend ATypl have come to depend on. In the last line in the final issue of *TypeLab*

Gaceta an editorial conveys this sentiment and hope: "May the ATypl benefit from TypeLab as TypeLab does from ATypl." So be it.

The Association Typographique Internationale Congress (and TypeLab) will take place next September. For further information contact Mbatty@aol.com or mbatty@atypi.org; or check <http://www.dol.com/TypeLab>

Jan van Krimpen and "The Splendid Book"

The work of the influential Dutch book designer and typographer, Jan van Krimpen, is on display at the American Institute of Graphic Arts Gallery at 164 Fifth Avenue until December 15, 1995.

The exhibition is produced by the Museum of the Book/Museum Meermanno-Westree-nianum in The Hague, The Netherlands, and provides an overview of van Krimpen's work and his influences.

In the catalog accompanying the exhibition (designed by contemporary Dutch designer and typographer, Martin Majoor) Ton Brandenburg, the director of the Museum of the Book, comments that: "Generations have grown up with his work, but not many know that the beer bottles they drink from, the postage stamps they use, and the type they read were once designed by van Krimpen. However, van Krimpen is as well known in the world of type and design as he is anonymous outside it."

This exhibition (designed by Stephen Doyle) provides examples of van Krimpen's rare book designs, his typefaces, his correspondence and his writings about type as well as examples of contemporary work done as an homage to this designer.

For further information call (212) 807-1990.

ALDO NOVARESE: 1920-1995.

Italian typeface designer.

Novarese studied at the Turin Graphic School and designed most of his typefaces for the Art Studio of the Nebiolo foundry. For the Haas foundry and for ITC he designed the Novarese family. Other type families he created include Athenaeum, Augustea, Microgramma, Fontanesi, Egizio, Juliet, Gaoraldus, Slogan, Recta, Estro, Eurostile, and Cigogna.

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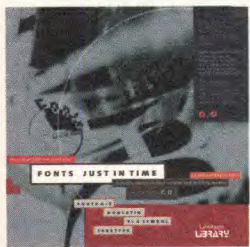
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